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Adult Education–Time to Try Something New

R.S.V.P. Alice Mason, by Anthony Haden-Guest

NEW YORK

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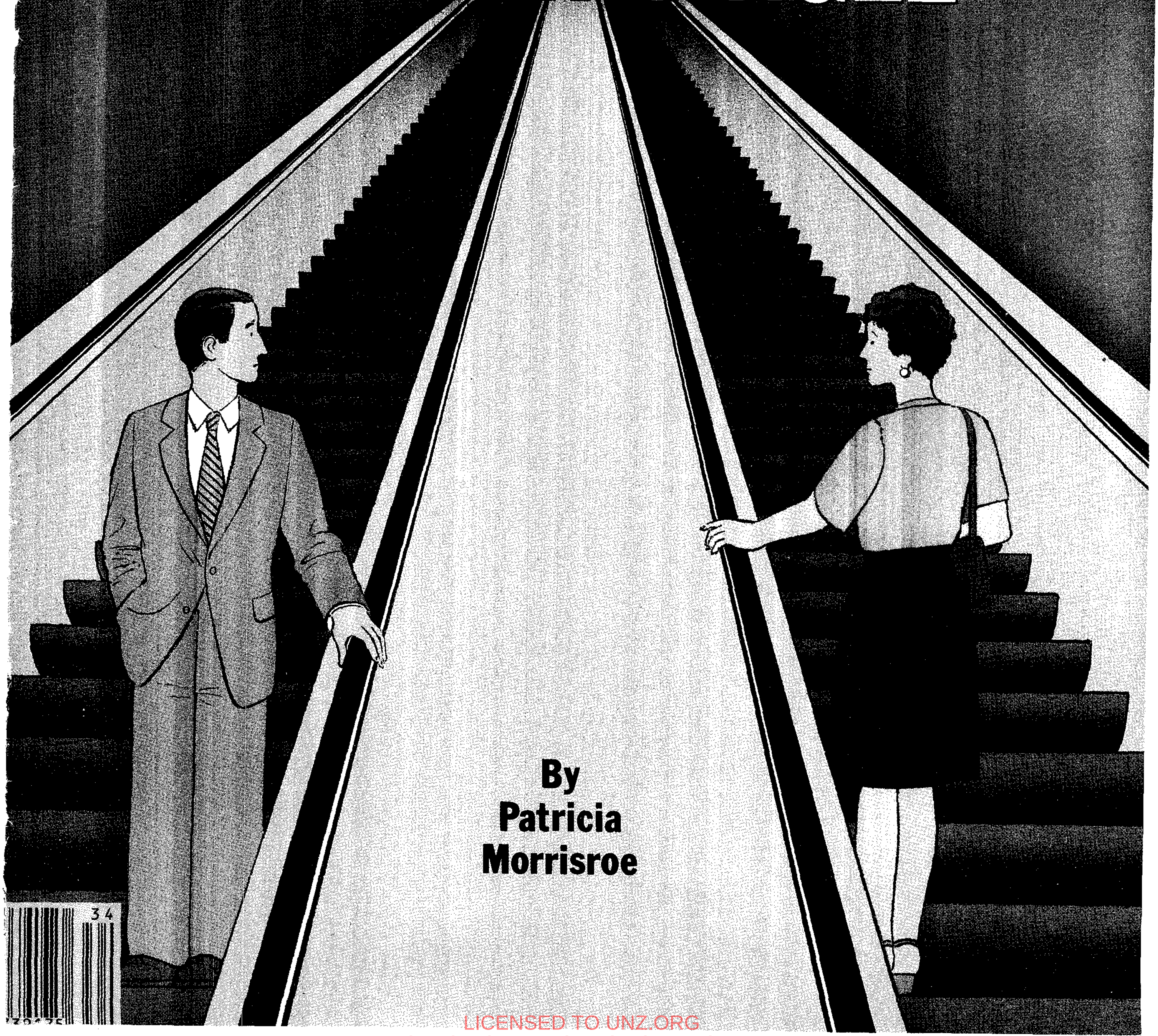
FOREVER SINGLE



By
Patricia
Morrisroe

34

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You'll be amazed at just how far your dollar can go with the Tercel. Just ask Toyota owners. They had the lowest incidence of repairs reported for any car — imported or domestic.**

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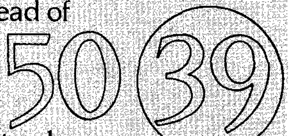
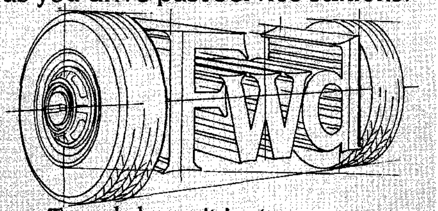


But Tercel is not only cheap to keep, it's also cheap to feed. It delivers outstanding gas mileage — 50 Estimated Highway, (39) EPA Estimated MPG.† There's also front-wheel drive for sure-footed traction. So now you can drive a bargain as easily as you drive past service stations.



Tercel doesn't just save you an arm and a leg. It gives you plenty of room for arms and legs. Tercel has the roomiest interior of any subcompact — enough arm-stretching, leg-crossing room for five. And for those long trips, or a very long shopping list, fold down the rear seat and get even more space.

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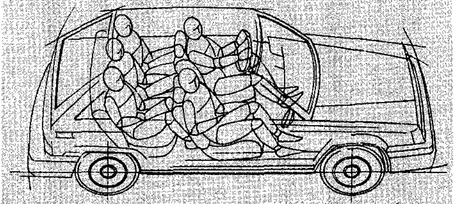

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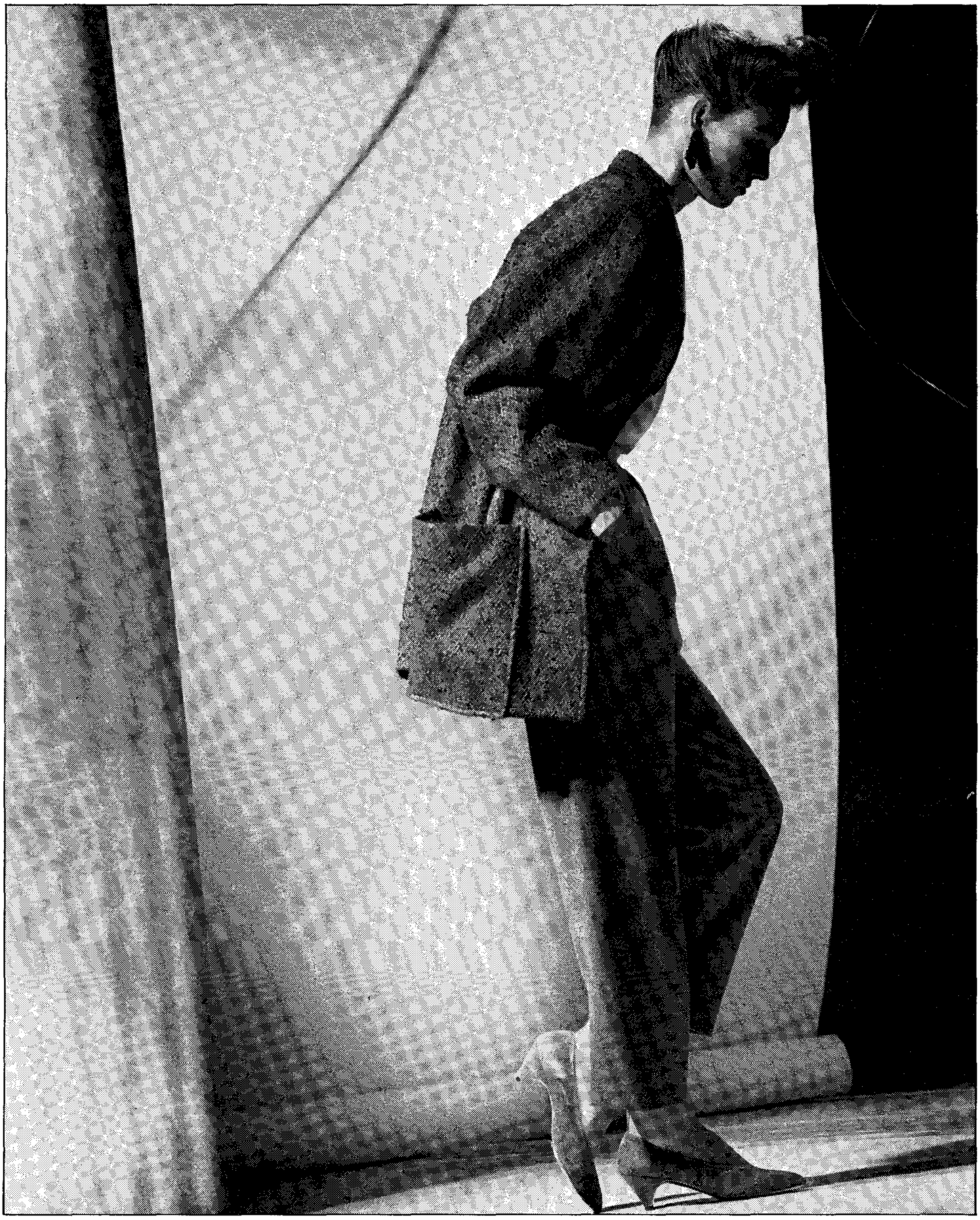
** 1983 J.D. Power Survey of 25 Import and Domestic nameplates owned for 1 year.

† Remember: Compare this estimate to the "EPA Estimated MPG" of other cars with manual transmission. You may get different mileage, depending on how fast you drive, weather conditions, and trip length. Actual highway mileage will probably be less than the "Highway Estimate."

ELIE TAHARI



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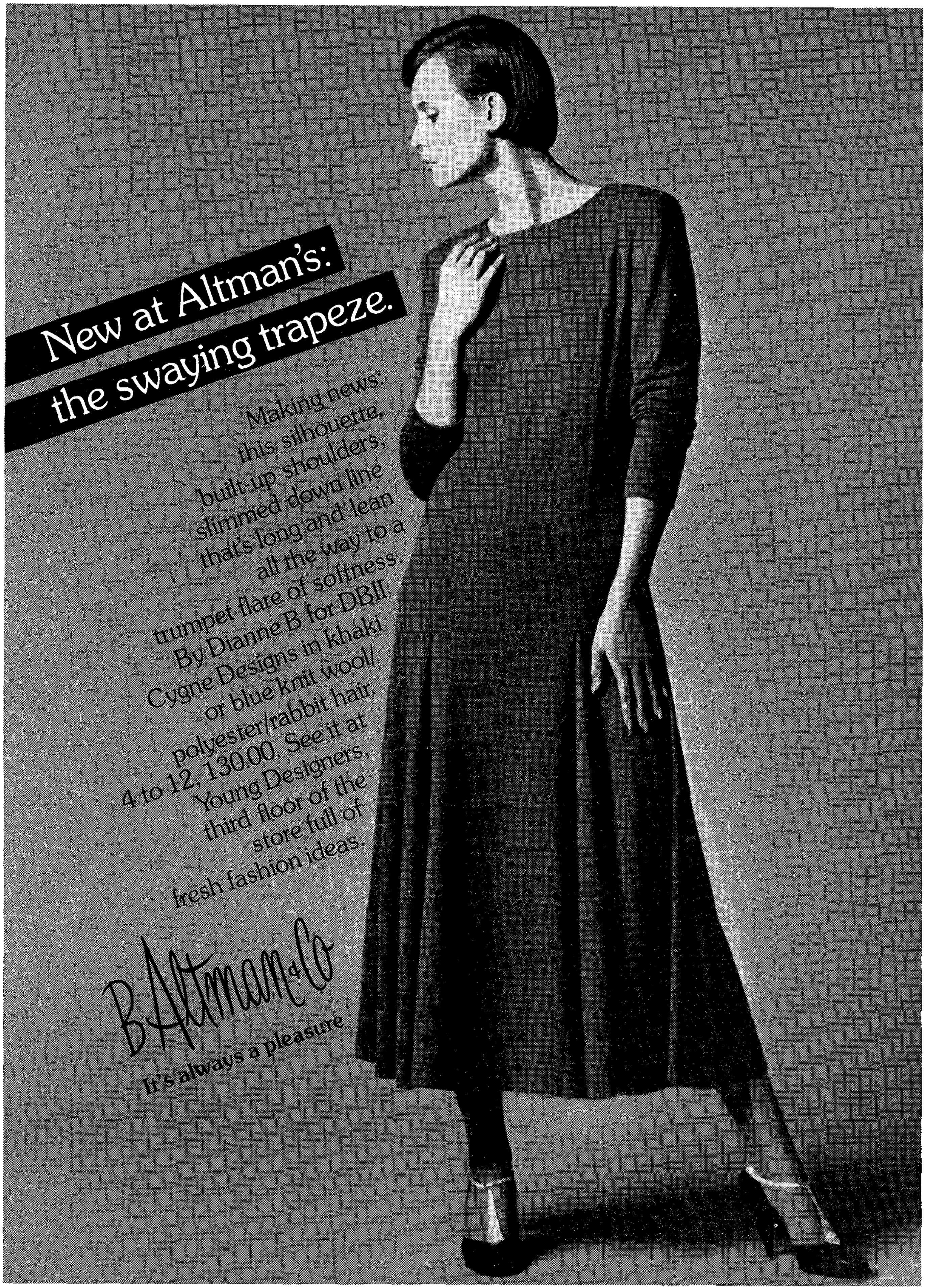

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CONTENTS

24

Forever Single

By Patricia Morrisroe

Mary Rodgers is attractive, she has a career, a therapist, and a health club. What she doesn't have is a husband, and, at 33, Rodgers says, "I want to get married more than anything in the world." Rodgers is a baby-boomer, one of those people raised on the self-fulfillment philosophy of the sixties and seventies, who, in the eighties, has found herself unable to form lasting romantic attachments. Many men and women of her generation want desperately to get married, but compromise does not seem to be part of the baby-boomer ethos, and learning that you can't always get what you want has come hard. As Arlene Saluter of the Census Bureau says, "Some of them may remain single forever."

32

Alice Mason's Big-Deal Dinners

By Anthony Haden-Guest

If you want to buy or sell a co-op worth over $1 million, you call Alice Mason. If you want to attend a dinner party where you will be one of 56 clever and interesting people (and 4 dull ones), you must wait till Alice Mason calls on *you*. In her East 72nd Street apartment, Mason presides over gatherings that are featured in gossip columns and, not incidentally, are good for business.

39

Hollywood Squares

By Carter Wiseman

Because critics of the current plans for Times Square fear that revitalization will really mean destruction of the area's razzle-dazzle identity, the Municipal Art Society and the National Endowment for the Arts co-sponsored a competition to redesign the square's centerpiece, Times Tower. From the 565 entries, Carter Wiseman has chosen eleven transformations of the tower, including a 100-foot-wide apple, a column with neon fluting, and a beer glass. Not all of them are workable (they did not have to be); they are all evidence of Times Square's continuing spirit.

44

Adult Education:
Trying Something New

By Michael W. Robbins

Old dogs may have trouble with new tricks, but luckily, the rest of us don't share that problem—and this fall something new may be just the thing. Here is *New York*'s guide to the fresh directions—some of them offbeat— available in adult education this autumn. From rock climbing to sushi-making to break dancing, these are challenges and learning experiences to jolt even the most jaded New Yorkers out of their same-old-stuff summer routine.

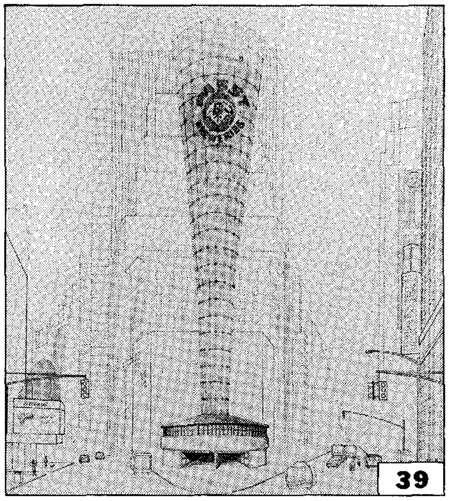
DEPARTMENTS

16

The National Interest:
Standing Pat

By Michael Kramer

Senator Moynihan is coming under attack from his neoconservative friends, but his new book shows his special wisdom.



THE ARTS

81

Television:
The Boring and the Beautiful

By John Leonard

On *Santa Barbara*, it's easy to tell the good characters. They're all blond, and the bleach has gone to their brains.

85

Music: For Whom the Castanets Click

By Peter G. Davis

Updated to the Spanish Civil War, City Opera's *Carmen* is more politics than sex.

90

Movies:
The Nicaraguans Are Coming!

By David Denby

Red Dawn is an overwrought fantasy about a Communist invasion of the U.S.

MISCELLANY

8 **Letters**
13 **Intelligencer,** *by Sharon Churcher*
20 **Fast Track**
23 **Ruth Recommends,** *by Ruth Gilbert*
82 **Best Bets,** *by Nancy McKeon and Corky Pollan*
93 **Sales & Bargains,** *by Leonore Fleischer*
96 ***Cue* Listings**
133 ***New York* Classified**
138 **Strictly Personals**
141 **Town & Country Properties**
142 **London *Times* Crossword**
142 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Illustration by Guy Billout.

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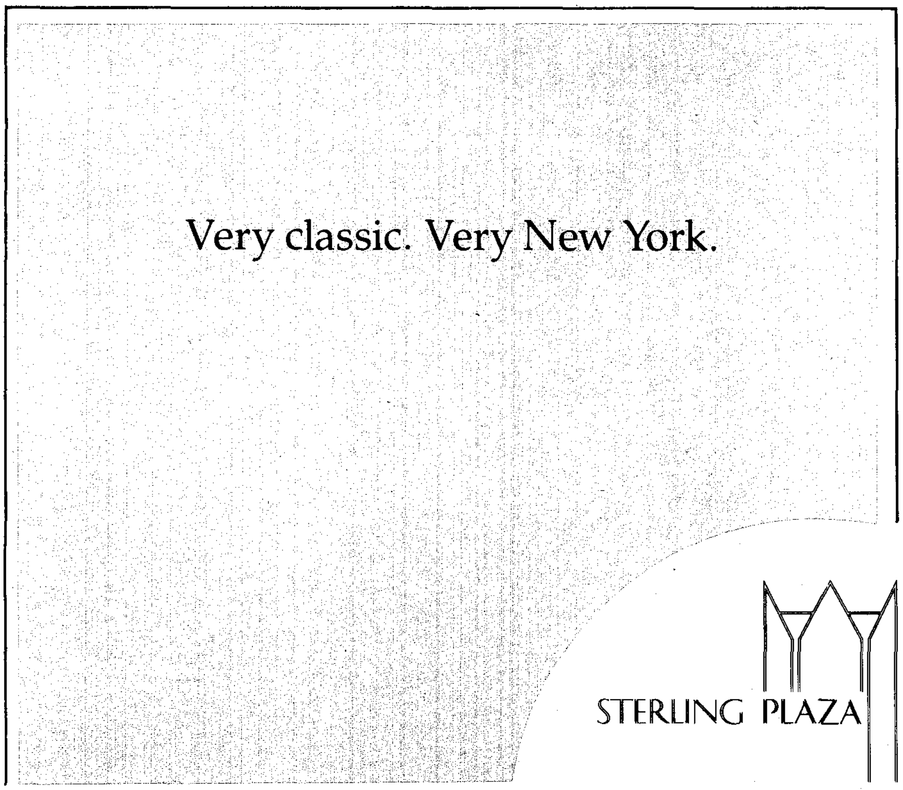

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THE EUROSTYLE REPORT

DECEMBER 1984

In 1984 Eurostyle happened in America as the bold style of international trendsetters became the sleek shape of luxury here.

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The Eurostyle Report will zoom in on the hottest look of the decade. Eurostyle is Italian slickness, French Deco, the spare lines of the Bauhaus, all reflected in a broad spectrum of American design.

Eurostyle is *leading edge* in consumer products today. Our editors will show it to you in furniture, home furnishings, accessories, tableware, appliances, automobiles and home electronics. You'll see its influence extending to food and wines and liqueurs–even travel.

In 1984 Eurostyle is the new contemporary in America. And The Eurostyle Report will capture it all.

What makes Eurostyle. The contours, the colors, the textures at the forefront of Eighties style in America.

Who makes Eurostyle. The designers, the manufacturers, the retailers who have fueled this high-profile trend.

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PHOTOGRAPHER PETER BOSCH

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press so hard?

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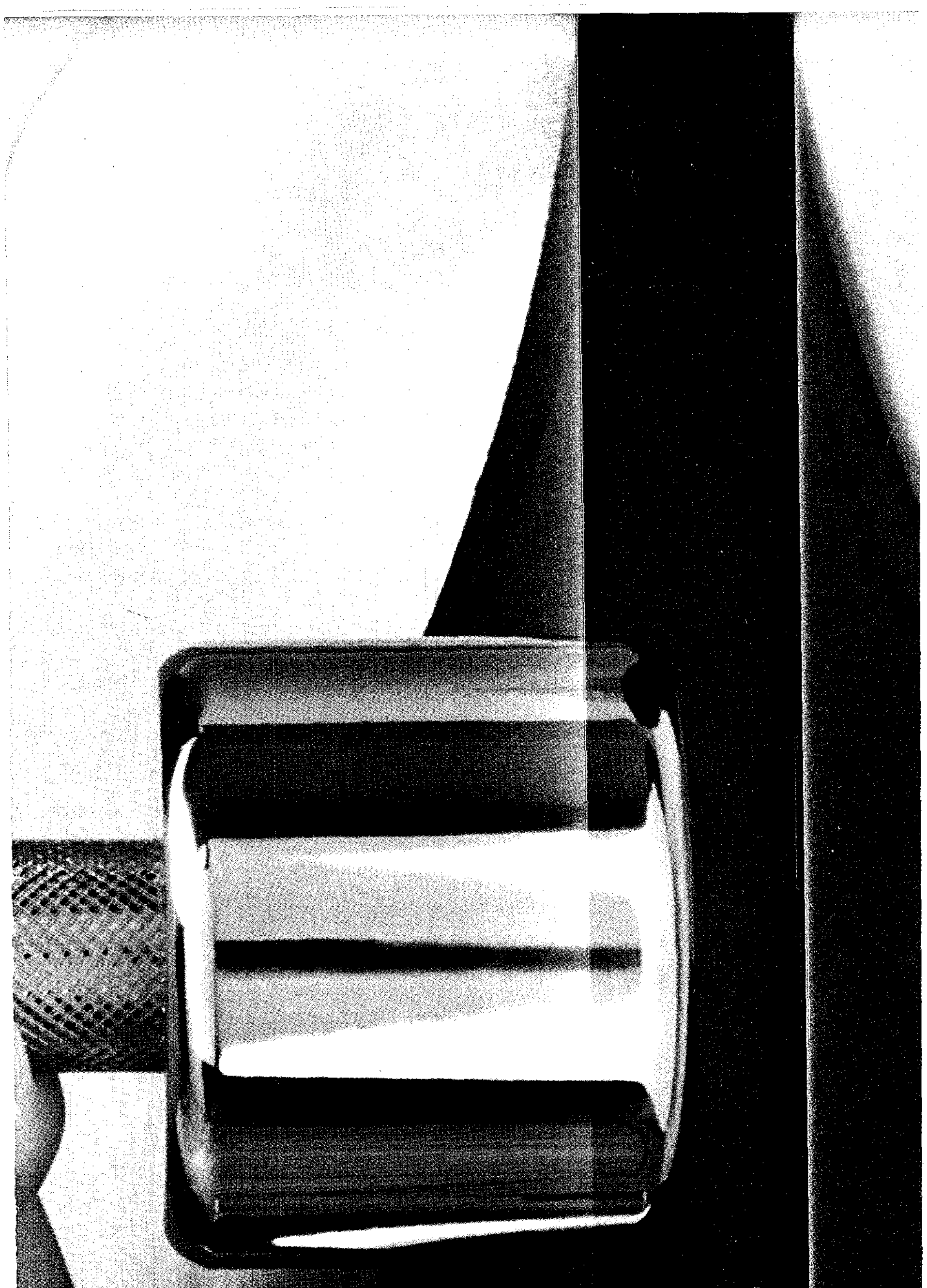

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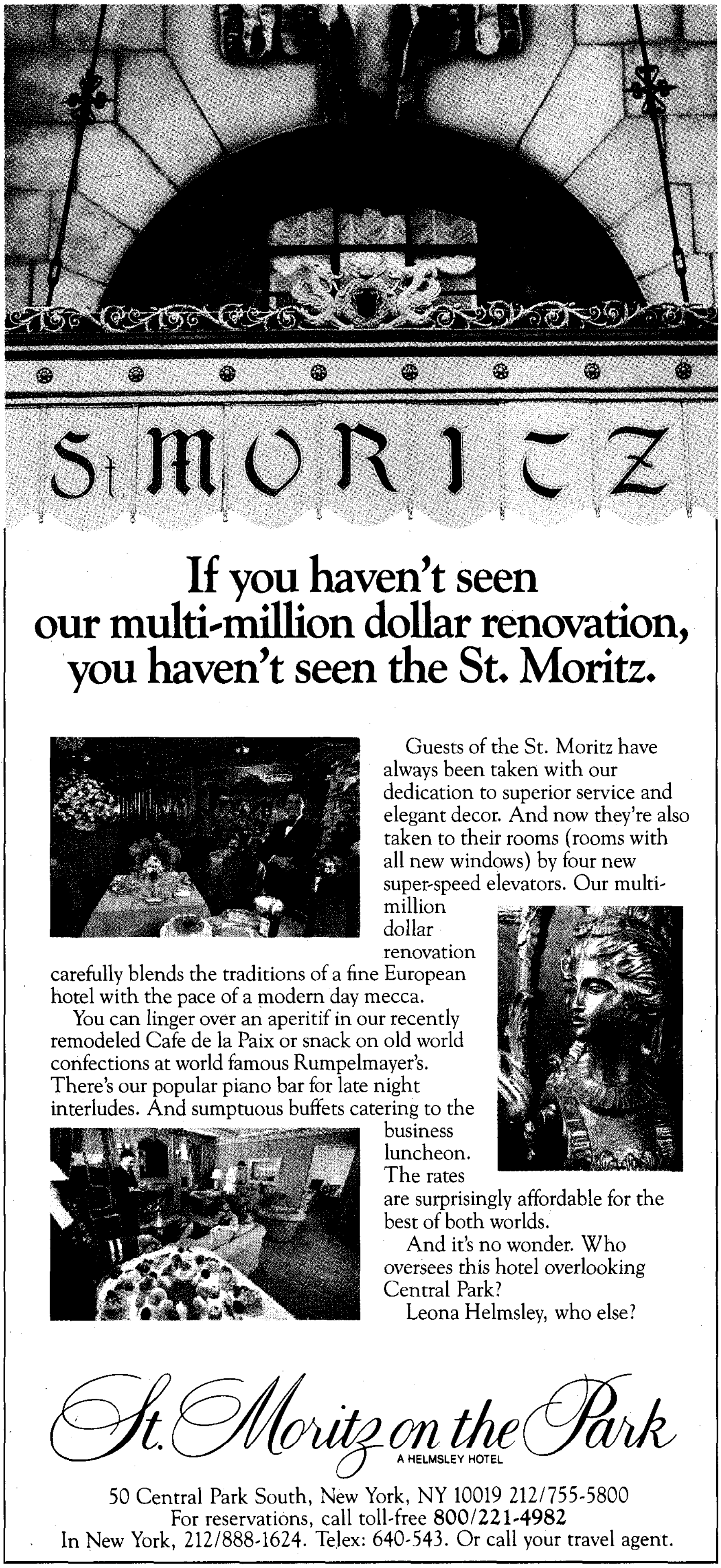
HOW TO STAND UP TO PUT-DOWNS
"I'M SICK OF WORK!" The back-to-home movement
Christie Brinkley



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LETTERS

Street Angle

NICHOLAS PILEGGI NEGLECTED ONE IMportant point in his otherwise informative article "The War on Traffic" [July 23]. Our Brownies seem more intent on issuing tickets than on dispensing justice. They have been turned into a revenue-producing agency rather than a law-enforcement agency, as they were originally intended to be. One would think that they work on commission, they're so eager to issue tickets. Have you ever tried arguing a Brownie out of a ticket at a broken meter? I'm all for law enforcement, but it should be tempered with fairness. Otherwise it becomes a one-sided battle, with the taxpayers the victims.

Jerome R. Mettler
The Bronx

THANK YOU FOR THE OVERDUE RECOGnition of the Brownies—the women and men who have what surely must be one of the most unappreciated jobs in the city. I cannot think of another position that involves so much abuse for so little money. The best part of the article is the reminder that there actually is one place where the haves and the have-nots are treated equally.

Herman D. DeJong
Queens

AS LONG AS YOU'VE BROUGHT UP THE subject of the Brownies and their image problem, please explain why they ride free on city buses and then have the nerve to sit in the front seats, forcing both elderly and handicapped riders to stand. Councilman Rafael Colon claims the Brownies get beaten up because they deserve it; it is probably because he has encountered these incredibly rude people in similar situations. Image problem? To me, it is more like an attitude problem, and they deserve all the abuse the public can dish out.

Judy Rosenberg
Manhattan

Urban Planting

THANKS FOR LETTING US KNOW THAT this year's *haute* legume is glasswort ["Best Bets: Roast of the Town," by Nancy McKeon and Corky Pollan, July 30]. My wife and I feel especially smug about being New Yorkers when someone starts pushing an exotic edible that we've been gathering for years in the

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

city's parks and vacant lots. Two years ago, you gave the world arugula, which grows wild in several of the five boroughs. I propose yamazeri, which flourishes in parts of Manhattan, as a candidate to supplant glasswort as next year's chic green. The Japanese use it as a small side dish or at the core of the last few sushis, where it serves the function (as does salad in France) of cleansing the palate. Yamazeri is beginning to appear in a few of the Korean markets. By next summer, it will be in every salad on Columbus Avenue. Try it now and be the first on your block.

Henry Yeager
Manhattan

Plate It Again

IN 1978, WHEN NEW YORK STATE BEGAN issuing vanity plates ["Cityside: Hot Plates," by Ed Lucaire, July 23], I got one reading USMC. I cannot tell you how many marines and former marines have commented on it. And I really do have "hot plates": They've been stolen four times.

David P. Della Penta
Manhattan

The Best Sometimes Forget

WHILE MICHAEL KRAMER IS USUALLY quite perceptive in his political analyses, I find him quite short of the mark in his views on Walter Mondale ["Convention Snapshots," July 30]. He contrasts "the new-breed Democrats . . . [who] have no living memory of the Depression and fear any emotional ties to the New Deal" with the Mondale breed. It seems the conservatives should not forget the suffering during the Depression. The forget-the-New Deal cliché is becoming boring. And commending Hart—the man who attacked Mondale for pandering to special-interest groups when *Hart* sought the endorsement of the AFL-CIO and accepted contributions from unions—is too much.

Charles Cogen
Past president
American Federation of Teachers
Manhattan

Night Moves

I OFTEN WONDER IF I HAVE THE RIGHT to be disturbed that my healthy, extremely bright daughter does not have the need to sleep ["Health: The Sleepless Child," by Paula Span, July 23]. I was never told I would never sleep again after becoming a parent. From day one, she has been giving us a hard time with sleep. It's encouraging to know that parents are joining together to discuss this

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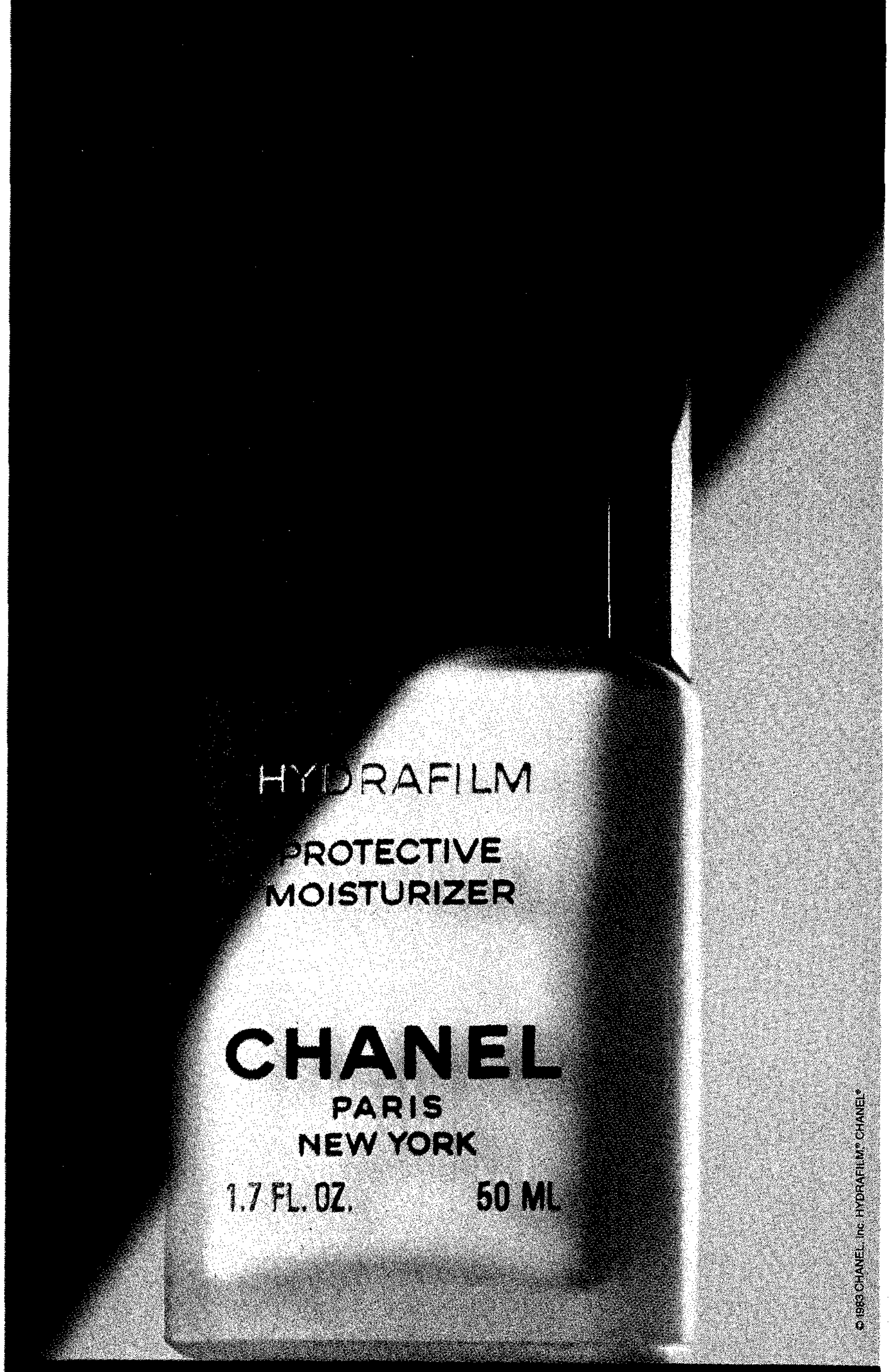

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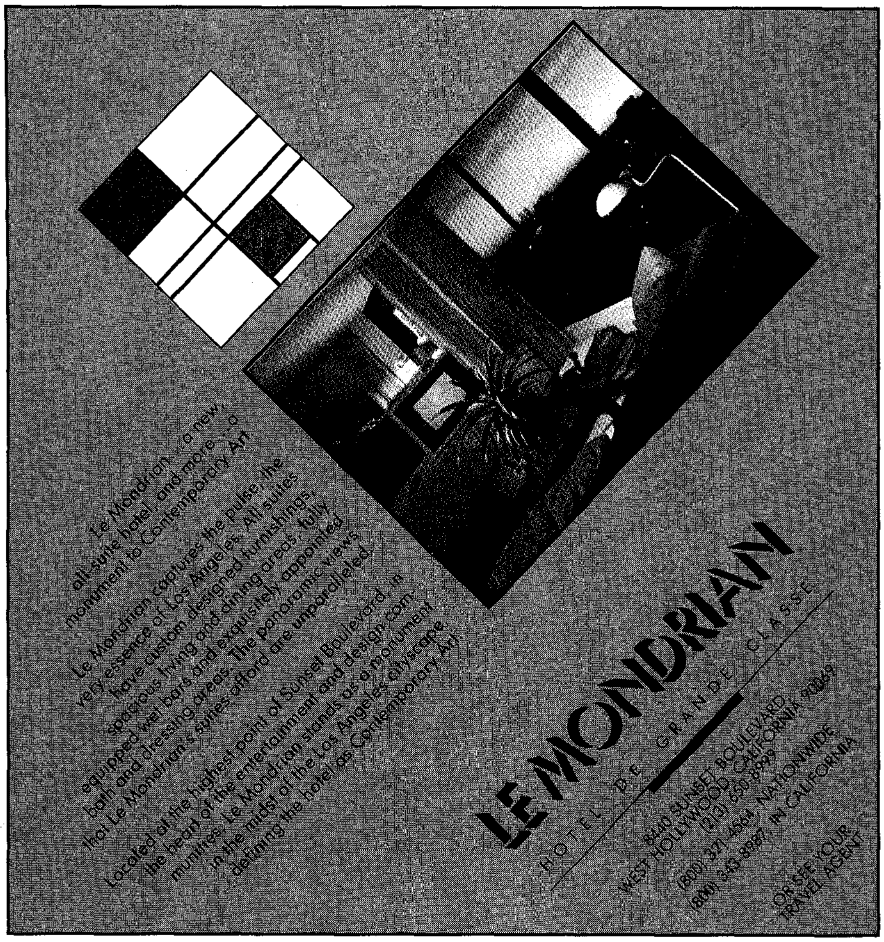
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problem. After all, when a two-year-old tells me at 2 A.M. that *she's* frustrated, what am I?

Lisa Soderberg
Massapequa, N.Y.

MY DAUGHTER WAS THREE BEFORE SHE decided that the best time to sleep was at night. My two-year-old son wakes me two or three times a night. I have survived almost six years without an uninterrupted night's sleep only because of breast-feeding and the family bed. I was once told by a professor of psychology that the best way to reach true independence is by having dependency needs satisfied. Intimacy begins with conception. Why should it end with a cradle?

Lynn Schloss
Princeton, N.J.

Ghetto Blaster

I HAVE RESISTED WRITING IN RESPONSE to your cover story on the Lower East Side ["There Goes the Neighborhood," by Craig Unger, May 28] because I thought it was unusually fair and objective reporting. After reading all the letters to the editor, I feel compelled to defend both the article and the community in which I have spent all my life. When I was ten, my family moved from 8th Street between Avenues B and C to a city housing project on Pike and Madison Streets because the area around Tompkins Square Park was dangerous. The Lower East Side as a whole has become a low-income ghetto, and that is not good for anyone. Because of renewed real-estate interest in the area, Tompkins Square Park may once again become safe, and low-income residents won't be displaced. More than 16,000 City Housing Authority units for low-income families exist on the Lower East Side and will not be gentrified under any circumstances. For nearly twenty years, the Lower East Side has languished as a devastated community. Now when we finally seem to be ready to see it rebuilt, the doomsayers would rather let the drug pushers dominate the streets than permit middle- or—heaven forbid—upper-income people to move in. Unquestionably, some landlords and developers are unscrupulous and unreasonable. But so are some tenants and tenant groups. The Lower East Side will only suffer if some people spend their energy resisting improvements.

William E. Rapfogel
President, South Manhattan
Development Corporation
Manhattan

Editor's note: In Ann Arensberg's review of *Intimate Memoirs* ["Books: Witness for the Prosecution," July 16], the name of the translator was omitted. Georges Simenon's book was translated by Harold J. Salemson.

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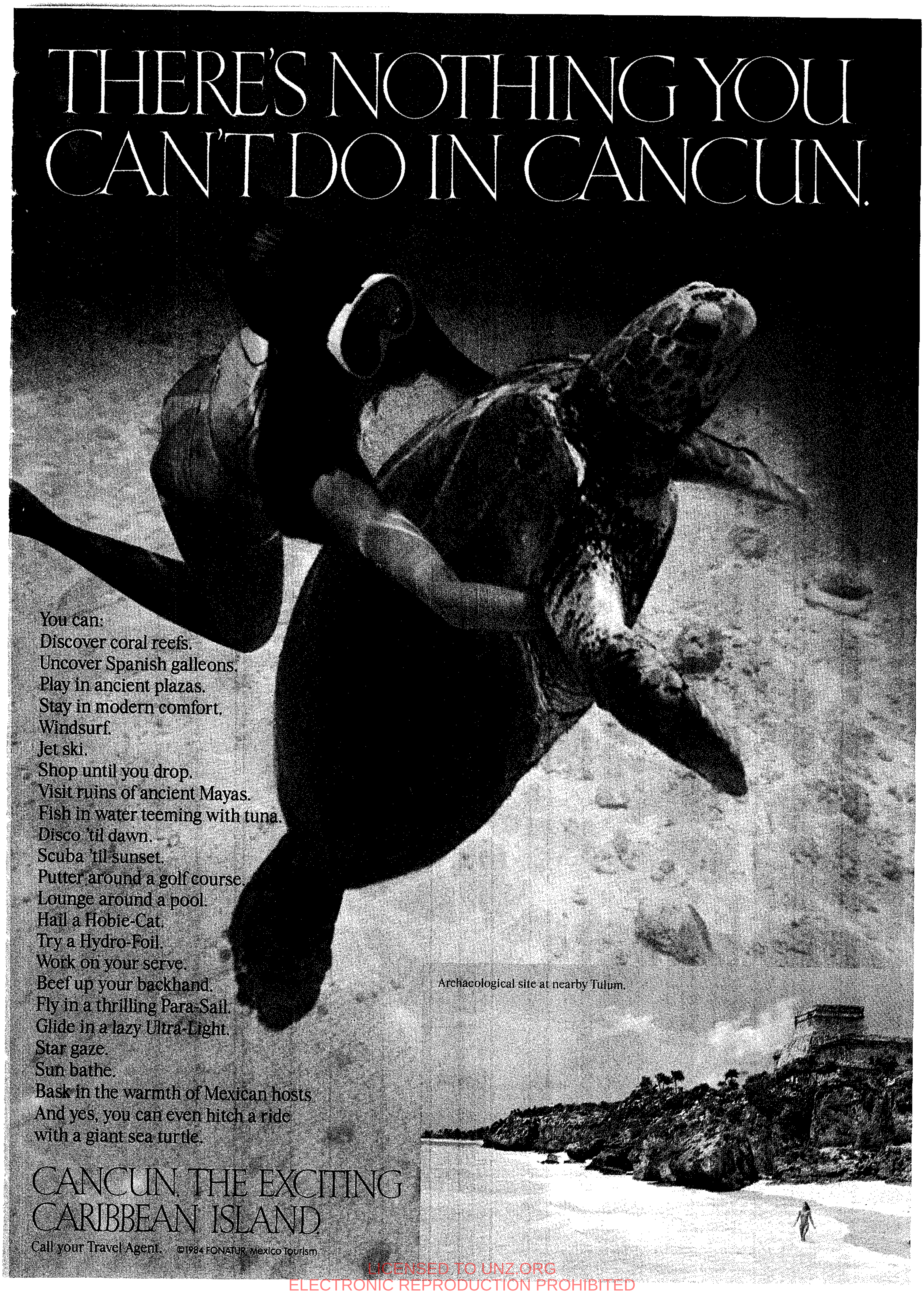

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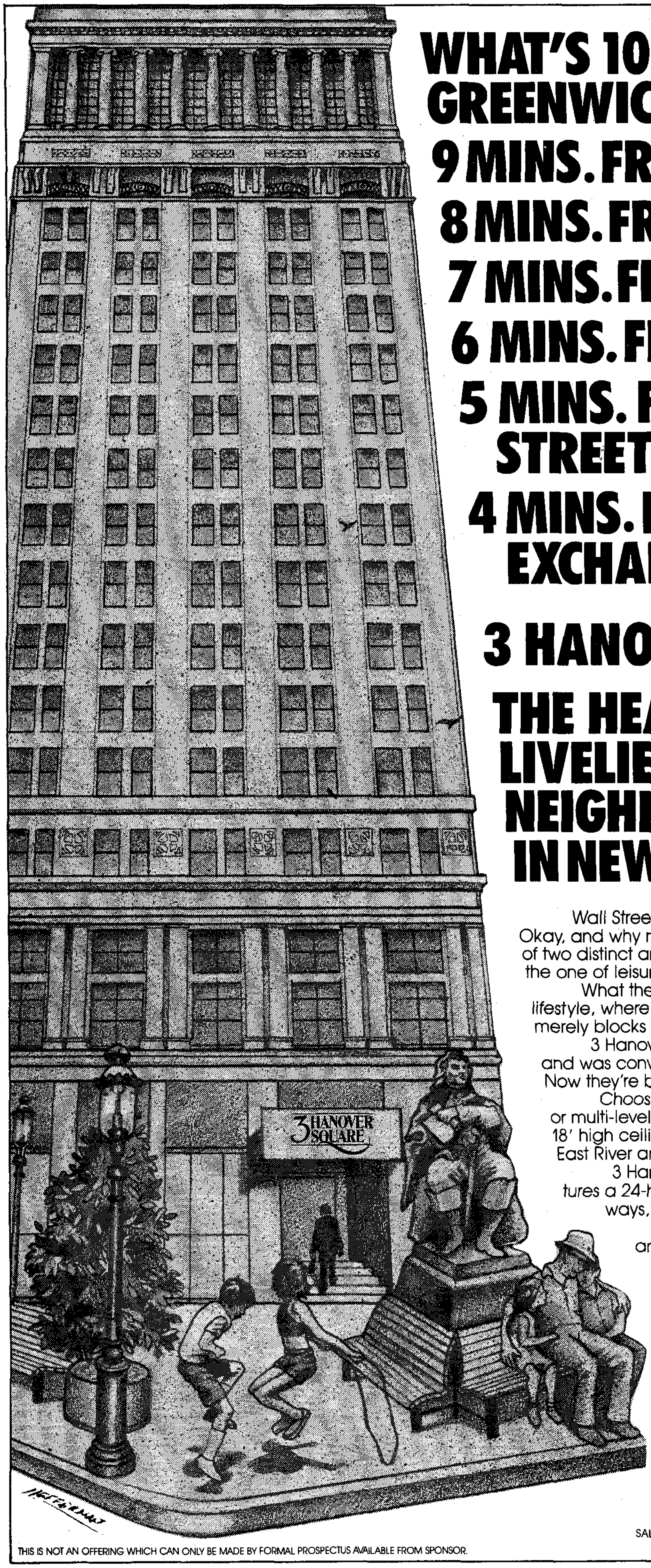

WHAT'S 10 MINUTES FROM GREENWICH VILLAGE, 9 MINS. FROM SOHO, 8 MINS. FROM LITTLE ITALY, 7 MINS. FROM CHINATOWN, 6 MINS. FROM CITY HALL, 5 MINS. FROM SOUTH STREET SEAPORT, 4 MINS. FROM THE STOCK EXCHANGE?

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

Harry Said to Be Selling Part of Leona's Empire

“QUEEN” LEONA HELMSLEY’S empire may be about to shrink. Her husband, Harry, is quietly trying to sell the couple's twenty out-of-town Harley hotels, and the Harley chain's New York flagship could also be available.

Friends of the 75-year-old real-estate tycoon, who already has the St. Moritz Hotel and his Tudor City rental buildings on the block, say Helmsley told brokers about a year ago that he'd like to unload the out-of-town hotels. “He's not eager for this to get out, and he won't name a price until he gets the right buyer,” said one close friend, who added that Helmsley is “ambivalent” about selling the Harley on East 42nd Street “but might well do it at the right price, which has to be over $100 million.”

“He hasn't actively put them on the market, but if the price is right, who knows?” a Helmsley spokesman said. Helmsley will retain the Park Lane and “absolutely” won't dethrone Leona from her trademark Helmsley Palace, said the friends.

As one acquaintance put it, the move could be read as a sign of the times, since Helmsley has a track record of accurately calling economic trends. “He's marvelous at selling when the market peaks and buying back when it's low,” he said, pointing out that some other savvy real-estate magnates have recently been divesting themselves of commercial buildings.

Internal Flap at ABC?

WITH *Forbes* MAGAZINE LAST WEEK blaming ABC management for shrunken profit margins and warning that the broadcast giant looks like tasty “takeover bait,” some of the company's outside directors are said to be in “open revolt” against president Fred Pierce, heir apparent to Leonard Goldenson, ABC's 78-year-old chief executive officer.

Industry executives say the split in the board became apparent when one of the outside directors, retired IBM chairman Frank Cary, flew back from Europe for a meeting of the ABC incentive committee in late July.

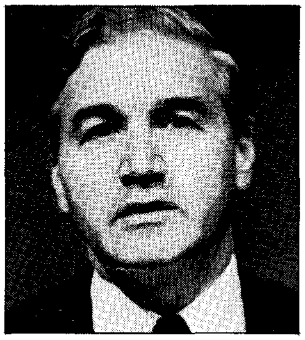
It seems that the company had asked the committee to approve what has become an annual custom at ABC, a distribution of stock to key executives,“and Cary was furious. He didn't feel this was the time to do something like this,” said one source. At a subsequent meeting of ABC's full board, on July 28, the source said, the other directors learned that Cary had successfully led a move to quash the proposal.

“The outside directors were handpicked by Goldenson, but they don't like Pierce, even though he was also handpicked by Goldenson,” he added.

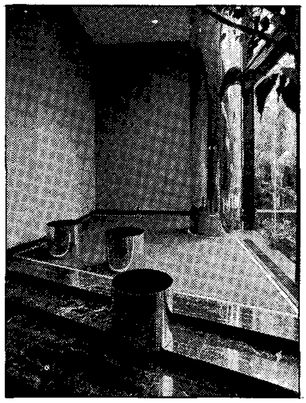
Cary's assistant, Neil McGuinness, said his boss never discusses board affairs. Goldenson declined to comment on what had occurred at the incentive-committee meeting but strongly defended Pierce's abilities. “I have every confidence in Fred, and he has the unanimous support of the board,” asserted the executive, who denied there was any dissent among the outside directors.

The *Forbes* story said that analysts thought ABC management had “lost its bearings.” The network's chief financial officer, Michael Mallardi, called the *Forbes* story “unfair and out of context.”

The Helmsleys: *Selling.*



Pierce: *Under fire.*



Trump Plaza: *Décor drama.*

Is Mario on the Run?

ALTHOUGH MARIO CUOMO HASN'T SAID he's running for the White House yet, his campaign committee—left over from his 1982 gubernatorial race—has mailed out copies of his convention speech.

The lavish brochure looks more like a movie ad than a political document. Beneath the headline NATIONAL ACCLAIM FOR GOVERNOR'S ADDRESS, the pamphlet highlights reaction from pols and pundits: “ ‘I believe this is the best I've ever heard’—David Brinkley, ABC”; “ ‘I was almost moved to tears’—Robert Novak, Evans and Novak”; “ ‘A great speech’—Mayor Andrew Young, Atlanta.” Interestingly, although the pamphlet is sprinkled with photos of Cuomo and top Democrats, there's not a single shot of Cuomo with Walter Mondale. Which has led some to view this as the opening salvo of the 1988 presidential campaign.

Trump: Orange Is the Pits

DON'T SAY DONALD TRUMP CAN'T TAKE A hint. After residents of his newest building, Trump Plaza, complained about the color of the lobby, the developer sent his decorators—Angelo Donghia and Trump's wife, Ivana—back to square one.

Orange and gold carpeting, wallpaper, and furniture were installed in the tower, at Third Avenue and 61st Street, after buyers—who include John Y. Brown, Dick Clark, and Martina Navratilova—began moving in. Said one, who paid nearly $500,000 for his place: “Some of us complained to Donald. Days later the stuff was gone.”

Trump didn't like the “experimental” décor, either, said spokesman John Baron, who said Mrs. Trump and Donghia are redoing it. Said a Donghia aide, “Mr. Donghia is doing his signature gray-and-beige scheme.”

Photographs: top, Harry Benson; center, A.P./Wide World; bottom, Don Hamerman.

Social Set Takes on Reds

NEW YORK'S SOCIAL SET, WHICH A DECADE ago fussed over radical-chic groups such as the Black Panthers, is now being asked to help a new foundation that aims to counter Communism in Central America by aiding local youth.

The as-yet-unnamed organization is the brainchild of Doris de Monge, the First Lady of Costa Rica. Chaired by Anne Eisenhower, it has been promised the support of, among others, Brooke Shields and Mary McFadden.

De Monge feels "that job-training and drug-abuse programs will combat the Communists spreading from Nicaragua," said her New York spokesman, Ben Marcovitch.

The Reagan administration has been pressing neutral Costa Rica to back its Central American policies. It has pledged to help the foundation after the election, Marcovitch added.

HBO's Last-Minute Movie

JUST TWO WEEKS BEFORE FINANCIALLY troubled HBO is due to premiere *The Blood of Others,* a movie starring Jodie Foster, the French-made film has been beset by technical problems.

After weeks of trying to edit the film down to three hours, the company at press time still hadn't come up with a final cut to show reviewers or its own P.R. department. Industry insiders say this has cost HBO, which invested about $3 million in the picture, precious publicity opportunities, such as a possible *TV Guide* cover, which has an eight-week lead time.

"It is a problem," HBO spokesman John Kelley confirmed. "We like to have our films available at least a month early." He insisted that a cassette of the picture would be ready in time for the August 25 premiere.

Reagan: *Looking in. . .*

. . .on Ferraro.

Liz: *Went nowhere.*

Ferraro's Campaign View

MAUREEN REAGAN AND GERALDINE Ferraro are just about eyeball to eyeball these days, but it's as much a matter of geography as politics: Reagan's third-floor office looks down into Ferraro's ground-floor apartment on Capitol Hill.

As a consultant on women's issues to the Republican campaign, Reagan works in offices across an alley from Ferraro's D Street digs. Meaning that every time Ferraro parts her curtains (which isn't often, say the Reagan folks), she gets an eyeful of the REAGAN-BUSH '84 bumper stickers the First Daughter has pasted all over the windows.

The Republicans didn't know their neighbor's identity until they noticed a sudden influx of Secret Service men. "That's when I started asking questions," Reagan aide Mary Joy Jameson said. So far, Ferraro hasn't decorated her windows in retaliation.

Pianist Fingers Olympics

OLYMPIC COMPETITION FOR WOMEN, okay. Olympic piano-playing, no. That's what the Los Angeles Olympic organizers decided—and why one female pianist is suing the group for sex discrimination.

The LAOOC told Linda Fern Fay she couldn't even audition to be one of the 84 pianists who played Gershwin's *Rhapsody in Blue* "because they'd have to wear tuxedos," Fay's attorney, L.A. feminist Gloria Allred, told *New York.* "They said 'men only' could personify Gershwin. Women could try for the Ginger Rogers roles."

Steve Wilson, of the legal firm representing the LAOOC, acknowledged that black and Asian men had also been allowed to "personify" Gershwin but added, "You have to draw the line somewhere."

Liz Taylor 'Trip' Leads Media on a Merry Chase

SHORTLY AFTER RICHARD Burton's death in Europe, someone made reservations for Elizabeth Taylor and her fiancé, Victor Luna, on Pan Am's Flight 120 from Los Angeles to London. The couple never left town, and the outcome was a media mix-up in which only a *paparazzo* named Phil Ramey seems to have come out ahead.

As Claus Preute, West Coast bureau chief of West Germany's Gong magazine group, tells it, he heard of the alleged Taylor trip from Ramey, who said there was "no doubt" the couple would be on the flight. Ramey has dogged Taylor's tracks in the past, so Preute gave him a $2,800 round-trip ticket and a cash advance. "When I send someone, I expect it to be exclusive," he added.

After the plane had taken off, a furious Preute learned that Taylor and Luna were not on it "and that there had never been a firm booking, only reservations. Pan Am also said Mr. Ramey had *two* round-trip tickets." The second ticket, it turns out, was bought for Ramey by the *Star,* the pop tabloid, which also sent a reporter. Said a source at the *Star,* "Claus called us to say, 'We sent Ramey.' I said, 'That's funny. We did, too.' "

As word of the Taylor "flight" spread, the *National Enquirer* put a reporter on the plane, and ten press photographers and a TV crew met it in London. "The only person I recognized getting off was Phil Ramey," said London *Daily Mail* photographer David Parker.

Who made the mysterious Taylor booking? "No one was authorized to," said Taylor's press agent, Chen Sam. Ramey—who has offered to return the *Star*'s ticket—slammed down the phone when *New York* asked if he had made the Taylor reservations.

Photographs: top, A.P./Wide World; center and bottom, UPI/Bettmann.

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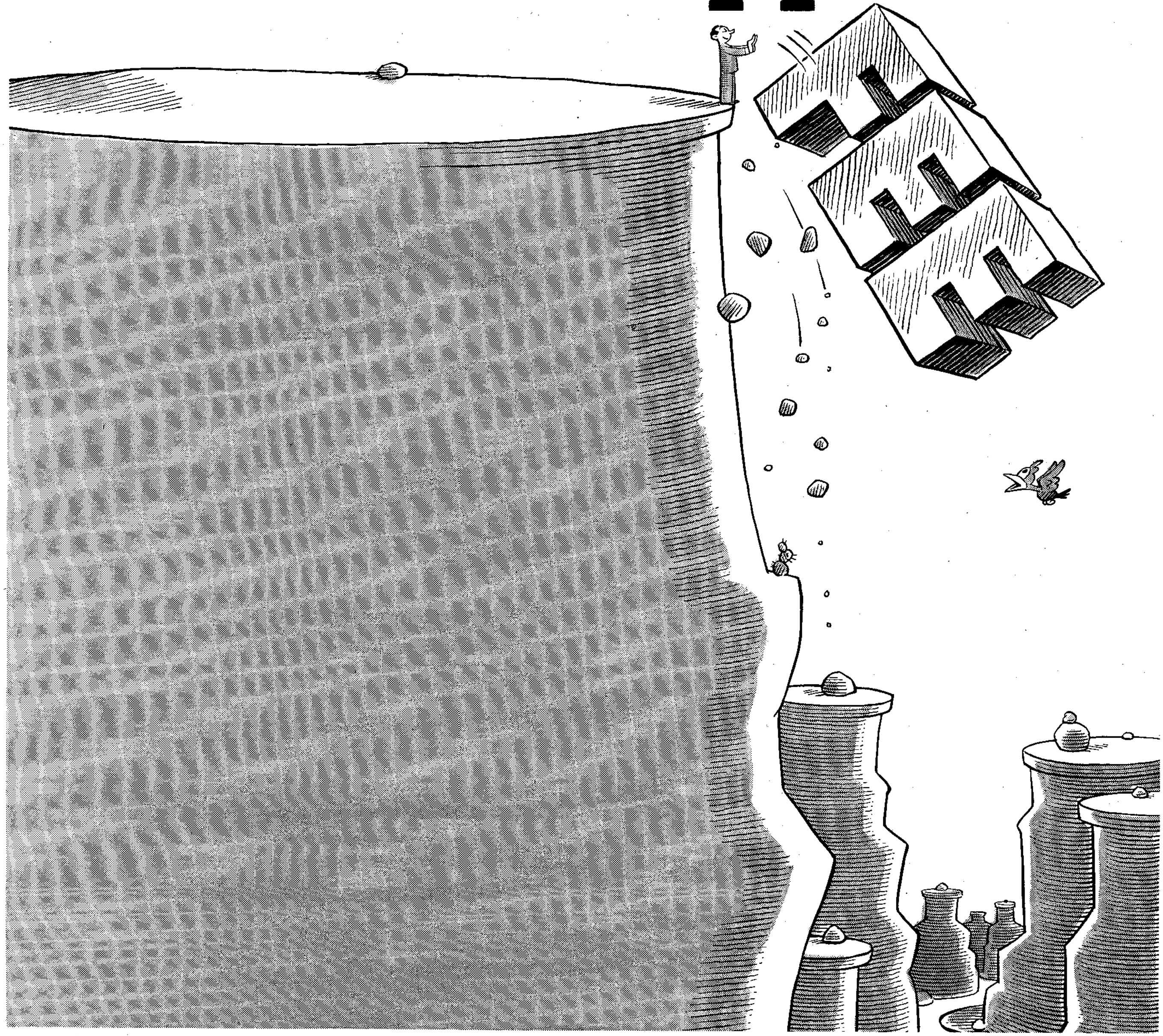

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The National Interest/Michael Kramer

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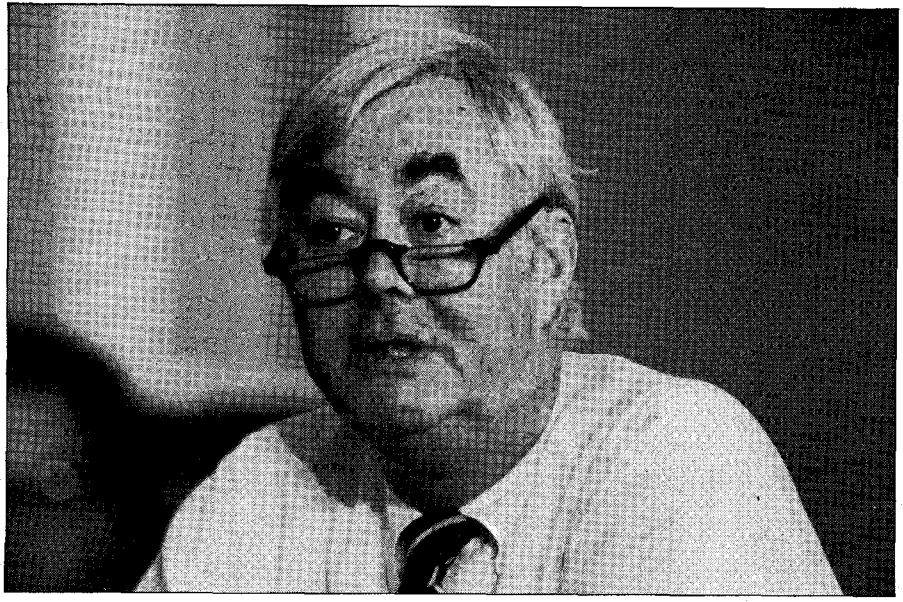

Big-issue man: *Splitting hairs that probably need to be split.*

Wisdom From Moynihan

THERE IS SOMETHING OF A TRADITION in the United States of denying the presidency to the nation's best statesmen. Henry Clay and Daniel Webster, two nineteenth-century senators, are regularly cited as leaders of this particular hit parade. The call is harder in our own time because perspective requires distance and dispassion. Nevertheless, I'd guess that New York's Pat Moynihan will eventually be ranked at the highest level. But there's a difference: Moynihan, who was re-elected two years ago by the largest margin in a midterm election in Senate history, has never sought the presidency and still maintains that he is not interested in it.

It is largely because of this lack of ambition that Moynihan is now being criticized—and most of the attack is coming from his friends and former friends in the neoconservative movement. At bottom, the disaffection is a result of disappointment. For years, the neocons' titular leader and political champion was Henry Jackson of Washington, a conscientious but bland senator who ran twice for the Democratic presidential nomination and lost badly both times. When Jackson died of a heart attack last September, the neocons turned to Moynihan, but Moynihan turned away.

This was more than the neocons could bear. They viewed Moynihan's refusal as cowardice. They said he would rather complain than lead. They said he had lost the right stuff. And now, as one would expect from a gang that cherishes ideas, the neocons (or some of them at least) are attacking Moynihan's ideology. They say he has become soft, that he is too liberal, that he no longer understands the real world.

Moynihan believes deeply in international law and so regrets the American invasion of Grenada. The United States, he says, had no "right" to act as it did. One can disagree with this view—as do I—but still respect it. Not so, say Moynihan's former colleagues, there is nothing to respect, Pat is hopelessly naïve. Moynihan believes, too, in American law and so was incensed when the intelligence committee on which he sits was duped by the CIA after the agency mined Nicaragua's harbors. More naïveté, say the detractors; Pat was doing little more than splitting hairs.

Perhaps. But Moynihan is a big-issue statesman, the foremost scholar-politician in the country. He spends his time thinking about what matters most, and one can be assured that when it is Moynihan who is splitting hairs they probably need to be split.

Moynihan is the only senator known to keep a typewriter alongside his office desk, and over the years he has written or edited a dozen books. His latest, *Loyalties,* is another example of his enormous powers of expression and his capacity for stunning insight. Two other New York politicians have written books recently. But the works of Ed Koch and Mario Cuomo exist on a different level. Theirs are essentially political tracts, although Cuomo's is a revealing memoir. But Moynihan's *Loyalties* is an exercise in logic, an erudite lecture. And after reading it, one can understand why his critics find it so very necessary to attack him—he makes rubbish of their favorite notions.

Of the three essays in *Loyalties,* the first, about the MX missile, is particularly persuasive. It is also particularly timely, first because the MX has yet to be deployed and second because the Mondale campaign is determined to make the missile a major campaign issue.

The problem for Walter Mondale is that he is not Moynihan. His ability to argue cogently is at times impressive, but overall he can't compare with Moynihan. More important, Mondale doesn't have standing. He is an old-fashioned liberal whose cries about the MX are to be expected, and therefore they lose much of their force. Moynihan, on the other hand, is the thinking man's hawk. Nothing he has ever said or written has betrayed the slightest illusion about the Soviet Union's power or intentions. He has a record of supporting new weapons systems without ever having had a responsible critic accuse him of being a knee-jerk slave to the Pentagon's mania for more at any cost, and he has never hesitated to defend himself before liberal audiences. In other words, Moynihan has the very standing Mondale lacks—and when Moynihan says a missile is no good, it's important to hear what he has to say.

The MX, says Moynihan with typical hyperbole, represents the most profound change in nuclear strategy—from deterrence to launch on warning—and "perhaps the most fatal mistake" in our history. The problem, he warns, is that in placing the MX in the same Minuteman silos already considered vulnerable to Soviet attack, the United States would be practically inviting the Russians to launch a preemptive strike out of fear that the MX would be used to take out their own missiles first. With the MX a sitting duck, says Moynihan, the United States will be encouraged to fire first and ask questions later, to fire as soon as America's radar detects an enemy attack. This is "launch on warning." The premise is "use 'em or lose 'em." There is no room for error here, no fail-safe strategy that permits the absorption of a nuclear punch in order to make certain that the radar has seen missiles and not geese.

The solution, says Moynihan, is found

Photograph by Dennis Brack/Black Star

in the report of Ronald Reagan's own study panel, the Scowcroft Commission. The solution is to abandon the MX and to build instead small, single-warhead missiles that would be dispersed over a wide area and would therefore be less vulnerable to a Russian strike.

As insane as Moynihan believes the MX to be, he is most interesting when describing the decision to build and base it. For the Scowcroft Commission, Moynihan has a chuckle. He praises its technical work and then identifies as typical the way in which the government gathers "experts of impeccable credentials" who are "appointed to solve a political problem disguised as a technical one." He reveals how even Ronald Reagan, before he became president, shared his own views regarding arms control. Twice, reports Moynihan, the same man who later rushed the MX through a complaisant Congress wrote to say that he was in "great agreement" with Moynihan's views. In the end, concludes Moynihan, "the outcome was not decided by argument. It was decided by routine: the routine that the Air Force had to have a new missile inasmuch as the Navy had got a new missile for its new submarine and the Army was scheduled to deploy *its* new missile . . . the routine that Congress never . . . refuses a President a new weapons system. What was lacking," writes Moynihan, "was a sufficiently compelling sense of the principles that were at stake."

It is impossible to do justice to *Loyalties* in a short column. But it is a short book, less than 100 pages, and it is one that everyone, including Walter Mondale, should read.

Speaking of Mondale, he would do well to borrow some of Moynihan's arguments about the federal budget deficit, especially since his own rhetoric on the subject has yet to register with the voters he is trying to persuade.

Moynihan accepts that his party is not widely perceived as thrifty. He doesn't wring his hands about it. He moves on. "What is being missed," he says, "is that the Reagan deficits are of a wholly different character from anything in the past. They are the central element of a political strategy that won't so much dismantle the federal government as disable it." And under Reagan, says Moynihan, "there has commenced the largest transfer of wealth from wages to capital in history. Who pays the personal-income tax? Men and women who work for wages and have the tax deducted from their paychecks. And who receives interest payments on government bonds? It is the owners of capital who have rented it to the federal government."

Walter Mondale, you need help. Get thee—or thy speechwriter—to Pat Moynihan. And fast. ▬

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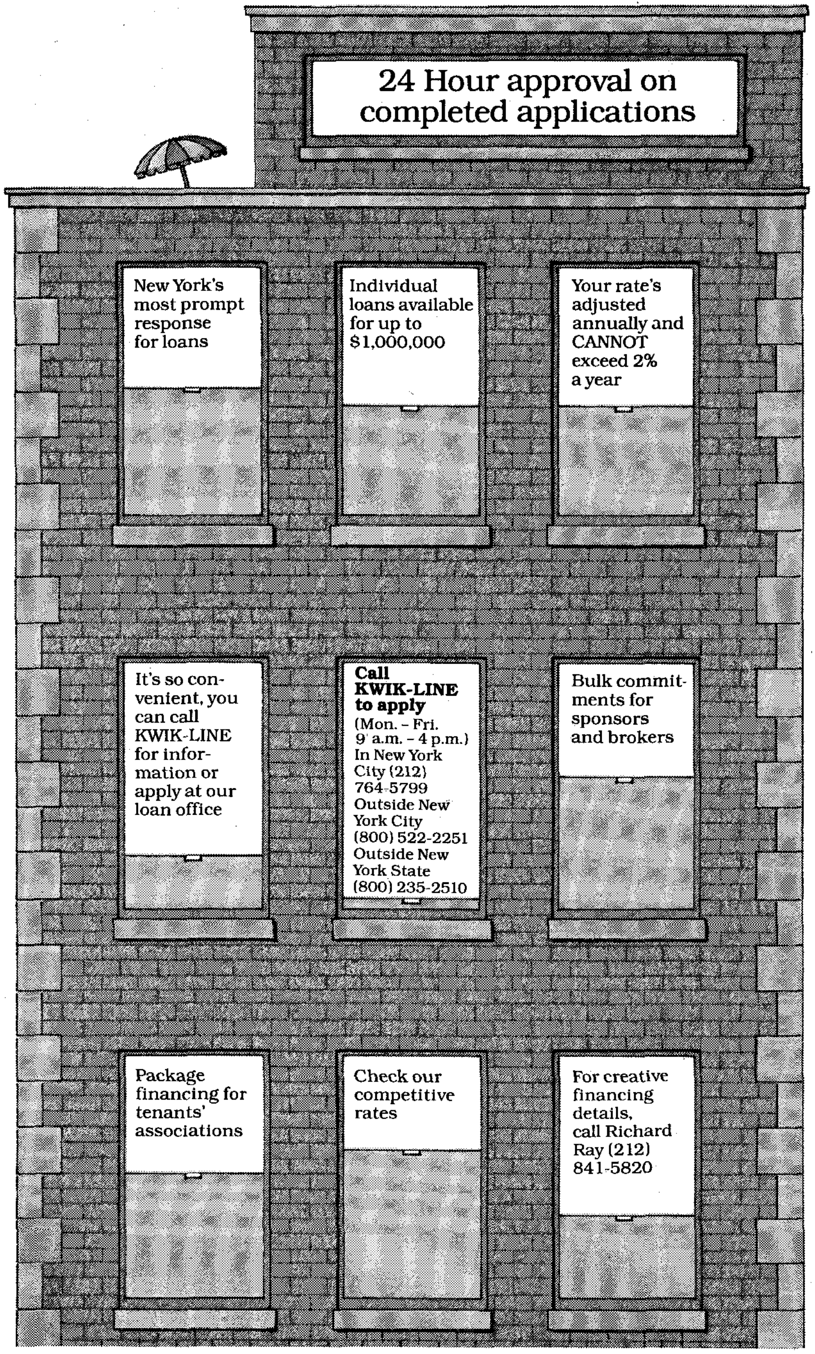

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FAST TRACK

BRIEF LIVES

DRESS FOR SUCCESS

For *Cosmopolitan*'s June cover, Francesco Scavullo posed a busty woman in jewel-studded terrycloth slung over her shoulders and clasped sarong-style around her hips. The shot was provocative, yet oddly androgynous. Which is as it should be, since the person on whom the outfit was originally designed was 30-year-old Kevin Boyce.

The son of a Philadelphia railroad worker, Boyce is Seventh Avenue's restrained answer to the sexual ambiguity of Boy George and Eurythmics' Annie Lennox. He applies just a layer of Lancôme foundation over his beard when he cross-dresses, and a dab of Chanel No. 19 or, if the gown is especially lavish, the classic No. 5. "No wig, no falsies, and I don't shave my body hair or pluck my brows," Boyce said the other day, pirouetting in designer Kenneth Bonavitacola's showroom as he was being looped in yards of black wool crêpe, the beginnings of a couture evening dress. "I want people to know I am a man."

Boyce's frame is made to order for fabric draped in feminine pleats and folds—he has what the trade calls "hanger shoulders." So top fashion illustrators often use him as a stand-in for the real thing. One artist, Bil Donovan, has sketched him in women's clothing for ads in *Women's Wear Daily* and *Harper's Bazaar*. Designers use him to inject drama into their shows: Koos van den Akker once had him sashay down the runway in a taffeta ball gown. (*Women's Wear* reported that "the star model was a lacquer-haired transvestite.") Bonavitacola finds Boyce such an inspiration that he designs much of each collection around him. He even used Boyce to create the gray silk dress in which Jane Lapotaire collected her Tony for *Piaf*. "The boy is brilliant," said the designer, "and he's a much more patient mannequin than most of the girls." Another designer, Michael Katz, employs him to get an idea of how clothes will look; he explains that Boyce has the same proportions as Margaret Donohoe, the country's top fitting model.

Boyce did not start cross-dressing for sexual thrills—he just wanted to get into Studio 54. He and a pal, Arthur Turchi, would drive up in a rented limousine from Philadelphia, where Boyce was a makeup artist. When the car doors opened and they appeared in thrift-shop Halstons and Adolfos, twirling parasols, the crowd would go wild. The public-relations possibilities weren't lost on the fashion executives who spent time at the disco. "One day, a Blass executive mailed me a black silk sheath dress with a jacket in the palest pink peau de soie," said Boyce, who also works as a free-lance fashion coordinator. "It had been on the cover of *Women's Wear*."

By last week, Boyce had 75 couture outfits in his closet. All were given to him. When he wears them around town, he says, "I am stopped by the most attractive, well-bred women, who say, 'I wish I could wear that.' " He thinks his greatest triumphs were appearing (in crimson) in Alison Lurie's book *The Language of Clothes* and sweeping up the staircase at Diana Vreeland's "La Belle Epoque" costume show at the Metropolitan in a black bugle-beaded Frank Composto gown and floor-length gray fox by Tony Chase. Bonavitacola, however, prefers a more serious interpretation of Boyce's career. "Kevin has a high waist, so I would tie wide satin sashes around his hips," the designer said. "I really believe that that started the trend to hip-sashing in the industry."

Sharon Churcher

PRICES

Here's what some things for autumn cost around New York these days:

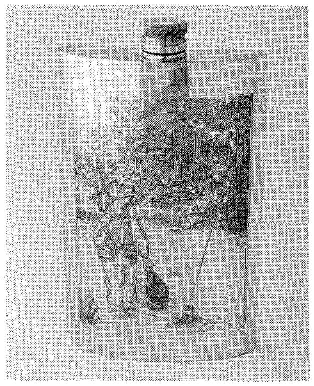
☐ Men's double-breasted wool-lined cotton trench coat at Burberrys (9 East 57th Street), $675.

☐ Full-length wild-kolinsky coat by Fendi at Henri Bendel (10 West 57th Street), $14,000.

☐ Two Knicks center-court season tickets (fourth level) at Madison Square Garden (4 Pennsylvania Plaza), $1,032.

☐ Pair of classic Chetwynd wing tips at Church's English Shoes (428 Madison Avenue), $210.

☐ Men's and women's corduroy "weekend" pants at L. L. Bean (Freeport, Maine 04033), $24.



☐ Man's single-breasted navy cashmere blazer from Giorgio Armani Couture at Barneys (Seventh Avenue and 17th Street), $775.

☐ Button-down solid-color oxford shirt at Brooks Brothers (346 Madison Avenue), $32.

☐ Eight-ounce English engraved-pewter hip flask at Orvis New York (355 Madison Avenue), $30.

☐ *Dark Crystal* lunch box at Muppet Stuff (833 Lexington Avenue), $8.50.

Photographs: left, Alon Reininger/Contact; right, Don Hamerman. Illustration by Guy Billout.

AMENITIES

UNDERGROUND POETRY

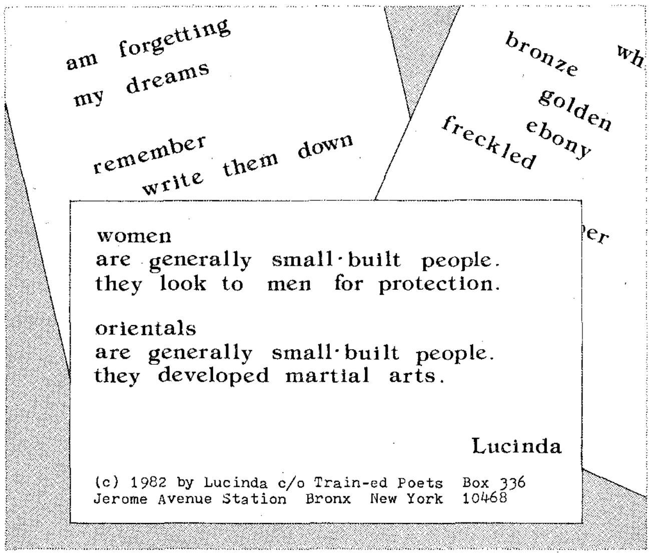
THREE YOUNG WOMEN boarded a downtown E train at West 4th Street the other night. With their big shopping bags and brightly colored Hawaiian shirts, they could have been going home after an evening's browse through the Village. But as soon as the train left the station, they reached into their bags, brought out a dozen white stickers covered with words, and papered the walls with poetry.

The Train-ed Poets—four women who sign their work with the pen names Lucinda, Erin Green, wwolf, and Mi Nombre—have been pasting their poems on graffiti-smeared subway-car walls since the winter. In six months, they've put up nearly 2,000 copies of two dozen poems, hitting every line "except the M and maybe the J," and reaching, they hope, "all the straphangers—old men and women, young men and women, tough guys and little kids—who never read poetry."

Technically, what they are doing is illegal: State law recommends up to fifteen days in prison, $250 in fines, or both for "unlawful posting" in the subways. So the women watch for police but "basically don't worry about it too much," says Mi Nombre. "How's it going to look for them to arrest a bunch of poets?"

Mi Nombre, 25, an articulate woman with pale skin and tight dark curls, decided to bring art to the trains two years ago, while commuting from the Bronx to a receptionist job at a midtown ad agency. "I'd be on the hot, stinking No. 4 train; I'd see people staring at the ads and I'd think, 'Why not poems?' "

She was already in a writing group with three friends; they'd met after graduating from CUNY colleges and were working at jobs they didn't like, or not working at all. All of them wrote poetry and prose; some were getting published in small literary magazines. "Even then we felt insulated," says Mi Nombre. "Like only poets were reading our poetry."


am forgetting
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women
are generally small·built people.
they look to men for protection.

orientals
are generally small·built people.
they developed martial arts.

Lucinda

(c) 1982 by Lucinda c/o Train-ed Poets Box 336
Jerome Avenue Station Bronx New York 10468

They began writing with subway cars in mind, and in less than two months, they had done 70 poems—shorter, simpler, more direct than their usual work. ("she lives beneath him," goes one, "& i don't mean in the apartment below.") The Volunteer Lawyers for the Arts told them how to copyright their work. "We walked into this lawyer's office," says Lucinda, a 27-year-old teacher, "and he's wearing a Keith Haring button. I knew he was right for us."

Most of the next year was spent hand-lettering their poems, securing copyrights ("Like dealing with the *welfare* office," says Lucinda), and looking for a printer they could afford. To raise money, they sold clothing on the street until they were fined $100 by the police. Finally, on February 4, they took their first ride together. "The F train all the way to Coney Island," says Lucinda. "Place is cold, dead, and empty in winter, so it was perfect for us." They put up 75 poems that day. "Some of them are still up from the winter," says Erin Green, a 32-year-old kindergarten teacher. "Others get peeled after a few days—the T. A. greases the walls against criminals like us."

Critical reaction to their work came quickly: A "good-looking young macho cop" slapped Mi Nombre's poem with his nightstick. A "giant, mean-looking guy" on a deserted train frightened Lucinda at first. "But he only wanted to read the poems and say thanks," she says. And there have been letters—two dozen "thank-you notes, keep-up-the-good-work notes, and notes from other poets," says Lucinda. The first one came from Martha Wilson, who runs Franklin Furnace, the downtown museum dedicated to the proposition that art belongs outside museums.

"I love the way they confront *everybody* with their work," says Wilson. "They make art as much a part of people's lives as a butter-stained cereal box on the breakfast table."

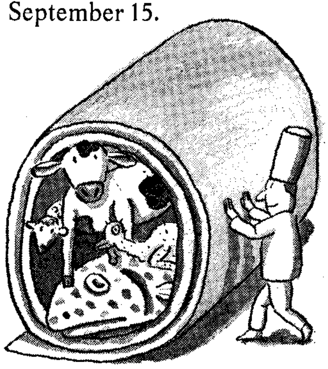
Wilson added a set of their poems to her permanent collection and plans to display another set at a show called "The Future of the Book." "I may put the poems out on the street," says Wilson.

"It's nice to get recognition," says Erin Green. "Even anonymous recognition." ERIC POOLEY

CHOW

It's a Wrap!

YOU'VE HEARD OF BUNDLED software, of course. How about bundled entrées and appetizers? That's what Wrapsody will feature when the restaurant opens at 73 Thompson Street about September 15.



Twenty-five-year-old Roger Bressack, who has worked in the famous Troisgros kitchen in Roanne, and Charles Santangelo, 30, a graduate of the New York Restaurant School, will "wrap" almost all the food on their international menu, which ranges from dim sum and negimaki to enchiladas and sole en papillote. Entrées will include chicken wrapped in sesame noodles, individual beef Wellingtons, julienne vegetables wrapped in a blanched leek, and even a salad wrapped in Bibb-lettuce leaves. Dinner entrées will cost between $7.95 and $12.95. N.McK.

Illustration by Paul Meisel.

ON LINE

BIG SISTER

BY THE END OF THE YEAR, New Yorkers who dial 411 will hear the number they ask for intoned by a voice synthesizer with a slight midwestern accent.

The changeover to the $26-million "audio-response system" has just begun, and soon directory operators will be able to type the first few letters of a name into a computer, push a button, and get the number on a taped message. Callers will hear a woman's voice reciting full phone numbers, but the individual digits are actually recorded separately and then sequenced by computers.

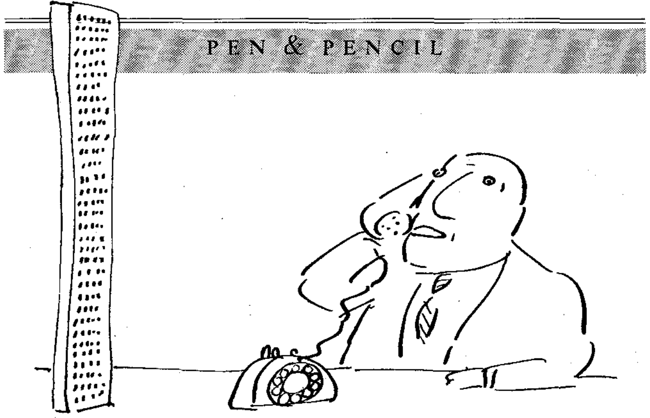
According to phone-company officials, the new setup will cut an operator's response time to 24 seconds, an improvement of about 5 seconds.

In parts of the country where the system is already in place, some callers have been enthusiastic about the efficiency but lukewarm about the computers.

"We sometimes get people yelling into the phone 'Don't play me that tape,' " said an operator in Washington, D.C., where the system has been in operation since last November. "Other times the equipment just breaks down." There is unequivocal good news though—you may never again have to hear an operator say, "Have a nice day."

P.B.

PEN & PENCIL



"Bad news, Donald! They say Trump Acres, maybe. Trump City, possibly. But the East River it is, and the East River it stays."

ANTHONY HADEN-GUEST

LONDON LETTER

FRANKIE GOES TO THE TOP

UNTIL THIS YEAR, ONLY three acts—Elvis Presley, the Beatles, and John Lennon—had ever stood alone in the top two positions on the British pop charts at the same time. They have now been joined by Frankie Goes to Hollywood, a five-member band from Liverpool that was completely unknown before the fall of 1983.

The group's first single, "Relax," has been on the charts for 39 weeks and has sold 1.5 million copies. (Its sales were greatly helped when the BBC, ever alert to obscenity, gave it a publicity boost by banning it.)

The second single, "Two Tribes," has been No. 1 for nine weeks. A screaming, thudding diatribe against the arms race, it brings together a voice-over by an actor imitating Ronald Reagan; an announcer who says, "Mine is the last voice you will ever hear. Do not be alarmed"; a frantic disco beat; and shouted lead vocals. The video for "Two Tribes" shows actors portraying Reagan and Konstantin Chernenko locked in a violent fistfight. And T-shirts marketed under the group's rubric are the best-selling T-shirts in England.

The group's politics and impressive dance music are not the only reasons for its explosive success. Sex appeal is at least as important. As Trevor Horn, Frankie Goes to Hollywood's producer, puts it, "Kids want to buy records by people they want to mate with."

CRAIG BROWN

TRUE TALES

Mission Impossible

I GAVE MYSELF PLENTY OF time to meet a business friend at his house before we went to lunch. It was such an uncommonly sunny day that I decided to walk. In about a half-hour, I was in front of an ornate, four-story mansion on the Upper East Side. The house was more elaborate than I remembered, but then the only other time I had been there, my friend, who represents illustrators, was in his office on the lower level.

I rang the bell. A butler in full dress responded. Had John won the lottery? I mentioned my friend's name. In his broken English, the butler uttered something that indicated I should come in. He hung my coat in a lavish armoire, and I followed him up a marble staircase to a sitting room filled with exotic furnishings, paintings, and objects.

The butler nodded toward a bar, and indicated that I should have a drink. I poured a glass from a bottle with the strangest label I had ever seen.

I was getting uneasy. The butler examined me suspiciously as he entered and left the room for no apparent reason. Since such a complete bar had been set up, I asked if there were other guests coming. In language I could scarcely make out, he seemed to suggest that, yes, the ambassador did expect other guests from the United Nations. There was no way I could reasonably explain my presence. Feeling the butler's eyes on my back, I slipped down the staircase without turning around, took my coat from the armoire, and unlocked the massive front door. Four blocks uptown, in a house with the same number, my friend was waiting for me.

CURTISS ANDERSON

RUTH RECOMMENDS

BY RUTH GILBERT

Sheena, *with Tanya Roberts as the new queen of the jungle, is a film for the entire family. It opens August 17 at Loews State and other houses around town.*

'DREAMSCAPE'

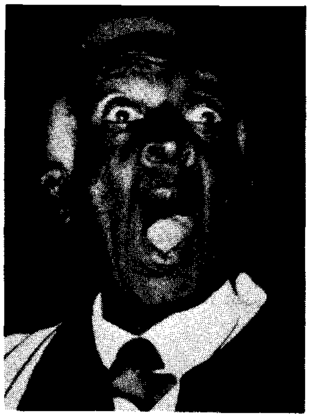
Dennis Quaid (above), Max von Sydow, Christopher Plummer, Eddie Albert, and Kate Capshaw make up the superb cast of a film about a psychic who learns how to enter people's dreams. It opens August 15 at the Gotham, Criterion, and 34th Street East.

'ANDREA DORIA: THE FINAL CHAPTER'

A safe salvaged from the wreck is circled by curious sharks at Coney Island's New York Aquarium. George Plimpton hosts this two-hour show August 16 on Channel 11 at 8 p.m., and the safe will be opened live on-camera, right before your eyes.

'A NEW YORK FILM FESTIVAL RETROSPECTIVE'

"The Second Decade: 1973–1982" features favorite films of that period, through August 26. Below is Thomas A. Dorsey, a pioneer of gospel music, in Say Amen, Somebody, *playing at Alice Tully Hall August 19 at 2 p.m.*



PAVAROTTI LIVE FROM MADISON SQUARE GARDEN

It's a popular performance at the Garden by almost everybody's favorite tenor—but you can hear his concert without a ticket August 16 on Channel 13 at 8 p.m.

'NUREYEV AND FRIENDS'

The indestructible Russian dances at every performance August 16 through 26 at the Gershwin. His friends are distinguished international stars, and the programs are a delight to contemplate.

Photograph, top right: Zoë Dominic.

NEW YORK

Born Too Late?
Expect Too Much?
Then You May Be...

FOREVER SINGLE

By Patricia Morrisroe

“LAST NIGHT, I HAD A TERRIBLE DREAM. THE weight of the world was on my shoulders, and it was pressing me into the ground. I screamed for help, but nobody came. When I woke up, I wanted somebody to hold me. But it was just like the dream. There was no husband. No children. Only me.”

Lately, Mary Rodgers* has been having trouble sleeping. She wakes up in the middle of the night, frightened and disoriented. An executive with a garment firm, Rodgers, at 33, is single, and she links her frequent nightmares to a growing sense of isolation. Tall and slim, with streaked blonde hair, she is Hollywood's version of a career woman. But Rodgers has grown weary of her professional image. “I want to get married more than anything else in the world,” she explains. “No matter what they say, a career isn't enough. Friends aren't enough. I need stronger connections.”

Despite three marriage proposals, Rodgers has not been able to connect with any of the men she has dated in the past fifteen years. There was a high-school sweetheart who didn't want to leave the Midwest (“too traditional”); a college boyfriend who wouldn't quit his job as a construction worker (“too blue-collar”); and a spendthrift entrepreneur in California (“too unstable”). The last proposal was seven years ago. Since then, her involvements have been brief and unsatisfying. “I used to have a lot of confidence,” she says. “I was proud of my career success. Now I don't feel attractive anymore. I'm beginning to doubt my femininity.”

Rodgers is now contemplating single motherhood. She doesn't like the idea, but is terrified of growing old alone. “Why did my life turn out like this?” she asks. “There's nothing physically wrong with me. I don't have major psychological problems. I thought I did everything right. I found a career, joined a health club, went into therapy. Why am I still single?”

It's a question more and more people are asking these days. If the 1970s exalted the single state, focusing on the concept of self-fulfillment through individual achievement, the '80s have signaled a shift toward greater commitment to personal relationships. Members of the baby-boom generation who claimed they didn't need that piece of paper are reconsidering their rebellious ways. “Every time I go to my office, somebody announces his engagement,” says a woman who works for a cable-TV station. “Female executives are walking around with *Modern Bride* in their briefcases. You can't pick up a magazine without reading about wedding gowns and china patterns. Suddenly, it's marriage, marriage, marriage.”

BUT IS IT? BURIED IN THE CURRENT HYPE ABOUT the “new traditionalism” is an even more startling trend. A growing number of men and women are not getting married. According to the Census Bureau's 1983 statistics, 13 percent of women and 20 percent of men between the ages of 30 and 34 have never been married. That's more than twice as many singles as in 1970. Based on the statistical evidence, bureau officials suggest that an increasing proportion of the population may never marry at all.

In many cases, it is not a conscious choice. There are men and women, like Mary Rodgers, who simply can't find the “right” partner. They go on countless dates and attend dozens of parties. They take out personal ads, and they vacation at Club Med. Yet the person they seek eludes them. A 35-year-old photographer estimates that he has had more than 100 blind dates in the past eighteen months. Of those women, he liked only one, and she was married. Reasons for rejecting the others ranged from the physical (“I hate large calves”) to the physiological (“She's allergic to my cat”).

Others do find the right person—at the wrong time. “If only he'd finished med school,” says one woman about her ex-boyfriend. “But I didn't want to suffer through his grueling schedule. Now he's got a wife and a private practice—and I could kick myself.”

The inability to connect with an appropriate partner, according to mental-health experts, is the prime reason single

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*Names of single people have been changed to protect privacy.

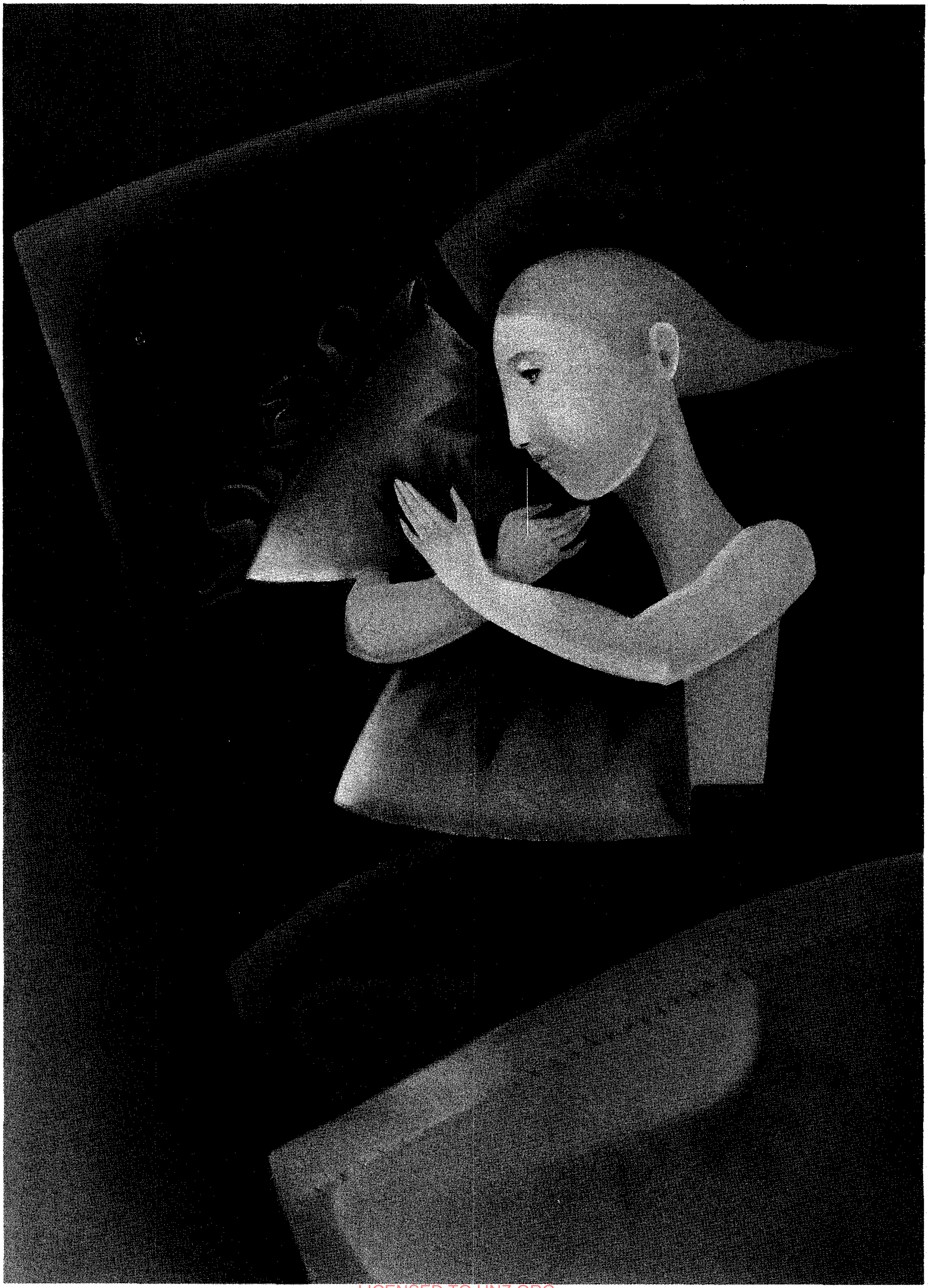


Illustration by Patty Dryden

SELECT, DON'T SETTLE: *“The women I get involved with,” says one man, “are intellectually stimulating but unstable, or stable but boring. But I'm not willing to compromise my dreams.”*

people in their thirties seek professional treatment. “Every day I hear the same old story,” says an analyst at Columbia University Center for Psychoanalytic Training and Research whose practice includes many single patients. “People's dates are never good enough. They're always a little too short, too thin, too shy, too aggressive. Yet patients tell me they are ‘desperate’ to get married. It's ridiculous! If they wanted to be married, they'd be married.”

It may not be that simple. These singles have missed what Dr. Pepper Schwartz, a sociologist and co-author of *American Couples*, calls the “launch window.” In college, people connect on the basis of shared backgrounds and interests. Adequate leisure time nourishes friendships, and many of these develop into romance. Today, 30-year-old professionals operate on a tight schedule. They make blind dates for drinks and frequently judge one another on the basis of a 45-minute conversation. Under these circumstances, only the most attractive make it beyond the first round.

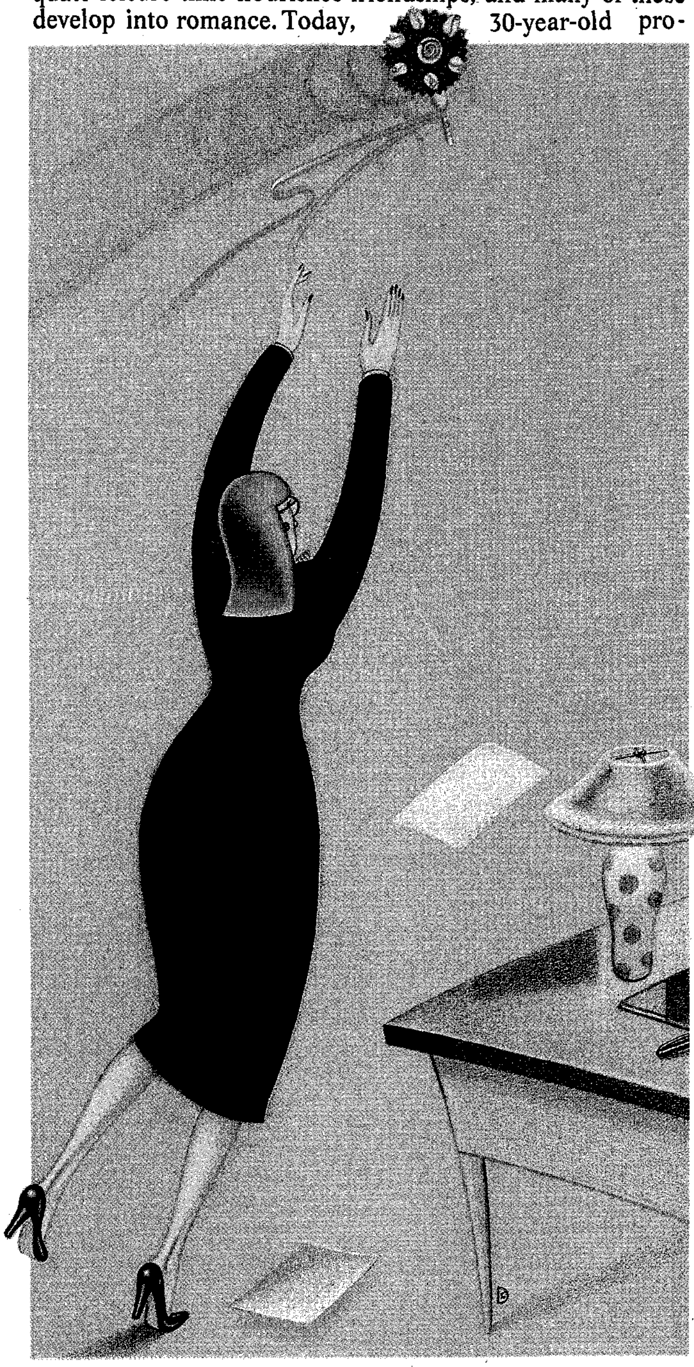


Illustration by Dave Calver

Coupled with these unfavorable social conditions is the “marriage squeeze” that affects women in their thirties. There aren't enough men to go around, so unless a woman selects a younger partner, she may not be able to find a mate. Moreover, age diminishes a woman's opportunities; by the time she reaches her forties, she and her peers outnumber available men more than two to one. “It's getting to be a nightmare,” says a 38-year-old paralegal. “All of a sudden, marriage has become the greatest challenge of my life.”

Up until the 1960s, marriage was viewed much like a business contract: The wife provided sex and took care of the home and children; the husband paid the bills. Unmarried couples did not live together, and while society supported a double standard that allowed men to “experiment,” the men usually settled down with “nice girls” who didn't.

Feminism and the sexual revolution changed the existing standards and indirectly altered the definition of an appropriate mate. Suddenly, women didn't need husbands for money, and men didn't need wives for a continuous sex life. They still needed one another for emotional support, but they could live together without the added burden of commitment.

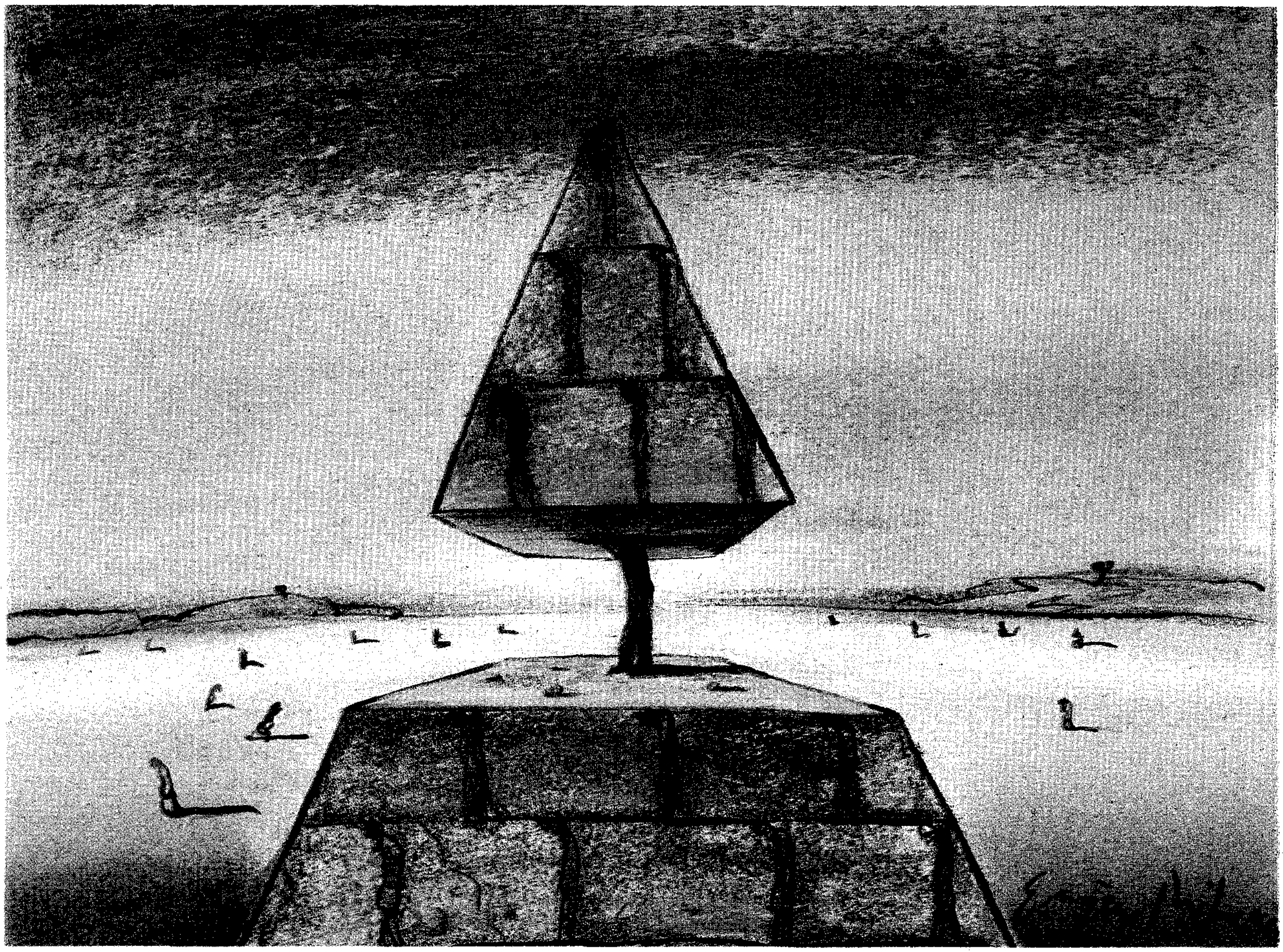
“WHAT WE NEED IS A NEW MEANING for the word ‘spouse,’” says Dr. Olga Silverstein, a psychotherapist and training supervisor at the Ackerman Institute for Family Therapy in Manhattan. “The old standards are obsolete. In the 1950s, a boy married the girl next door, and if she didn't fit his fantasy, he used his imagination. People didn't have the luxury of wasting years searching for the ideal mate. They faced enormous pressure to settle down.”

A study conducted in 1957 revealed that 53 percent of the American public believed that single people were “sick,” “immoral,” or “neurotic.” The fifties emerged as the most family-oriented decade of the century, with 96 percent of the child-bearing population married. By the sixties, however, these values were overturned, creating tremendous conflict for the baby-boomers, who were then reaching maturity. Caught between two different philosophies, they approached their social life with a great deal of uncertainty.

Andrew Roth, 34, considers himself a “victim” of the counterculture. The owner of a manufacturing company, he has made enough money to afford a house in the country and six cars, including a Ferrari, two Mercedeses, and a stretch limousine. Roth blames the sixties for setting him on a social wild-goose chase. “I've come full circle,” he says. “When I was fourteen, I loved going to the country club with my parents. I used to look at all the cute girls and say to myself, ‘Maybe your future bride is right here on the tennis court.’

“By the late sixties, everything I was expected to do went out the window. I dropped out of college. I refused to go into my father's business. I just ran around the country having fun. Somehow I knew I wasn't going to settle down with a lovely hippie woman and live in a commune. In my heart, I still wanted the girls from the country club. Now they're all married to investment bankers from Goldman Sachs.”

Like Andrew Roth, 34-year-old Winston Carter spent much



of his twenties rejecting his roots. An independent TV producer, he was raised in a Main Line Philadelphia family, and despite his plaid shirt and blue jeans, he looks aristocratic, like a young George Bush. "I did not have a typical childhood," he says. "My parents and grandparents had divorced and remarried. Any time I had a crush on a girl, she'd turn out to be a relative." Carter left Philadelphia to go to college, where he majored in philosophy and religion and experimented with drugs and transcendental meditation. "After college, I was really confused," he explains. "I couldn't relate to the women in my own society because I hated cocktail parties. But I couldn't relate to the women I met through T.M. because they were too weird. I even thought of becoming celibate."

In 1979, Carter fell "head over heels" in love with a woman he met in a hot tub while on vacation in Florida. "She was perfect," he says. "We jogged together. We did yoga together." Within a few months, Carter moved to New York to be close to his new girlfriend, a free-lance writer. "I loved her a lot," he says. "One day we went to see a Phillies doubleheader and *The Empire Strikes Back,* and it was such a perfect day that I asked her to marry me. She said yes."

The invitations were in the mail when things began to unravel. "Both sets of parents were on their second marriages," says Carter, "so we had eight people to please. It became a huge battle of egos. I kept saying, 'Let's just get through the wedding and have a happy life together.' But she couldn't." They broke up just weeks before the ceremony.

Carter is now involved with a woman in her mid-twenties. He says it's a "troublesome" relationship. "She's wonderful and kind," he says, "but I get annoyed because she doesn't have a sixties mentality. All she cares about is her career and me. Sometimes I ask, 'Don't you worry about famine, disease, and the end of the world?' And she says, 'Why should I?' How could I marry someone who is so uncommitted?"

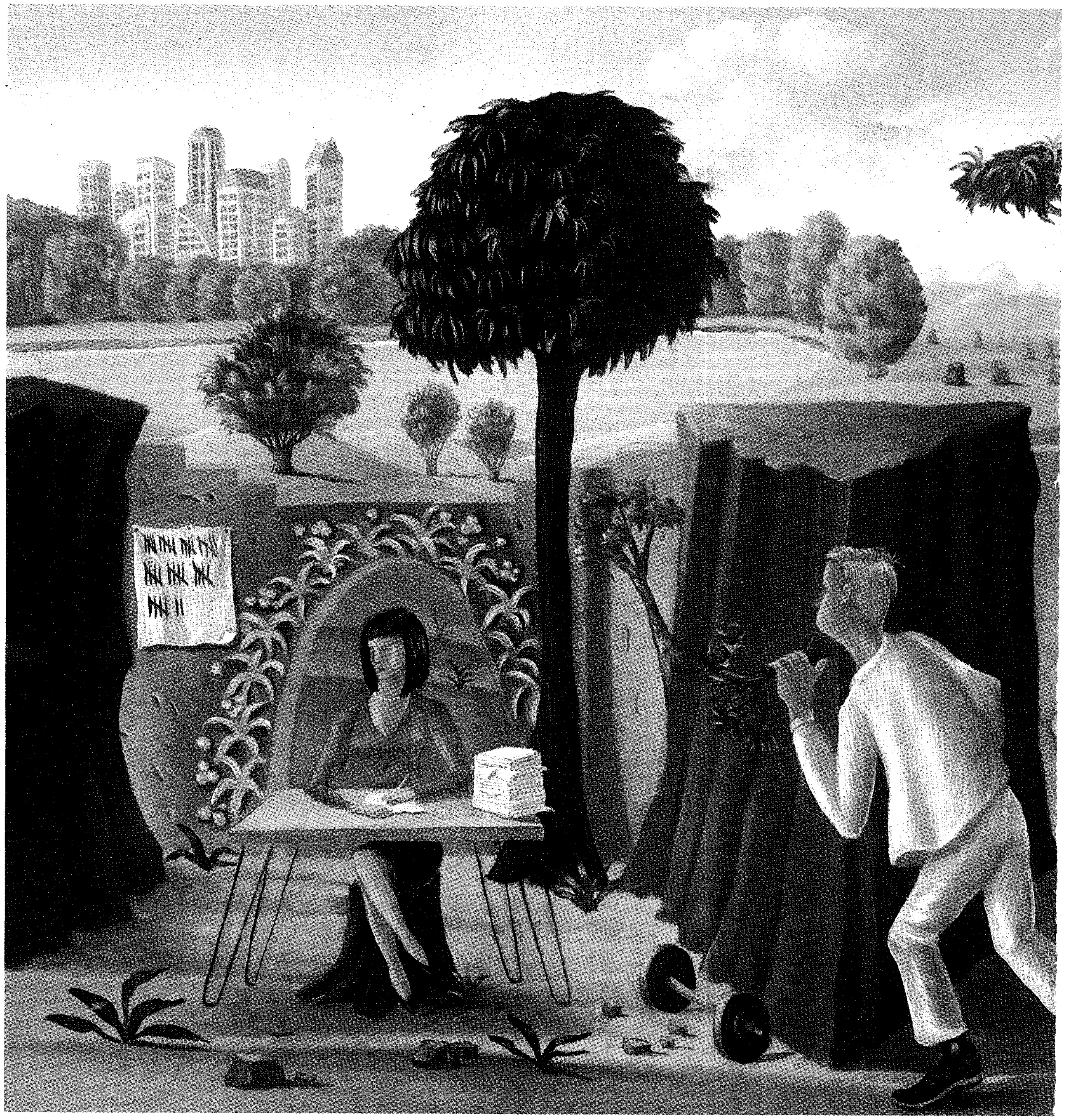
COMMITMENT IS A DIFFICULT CONCEPT FOR many baby-boomers to understand. In the 1950s, it signified family responsibility, but later its meaning broadened to include larger social issues, such as civil rights and the antiwar movement. With the advent of the human-potential movement, which promoted self-improvement through psychological growth, people began to think of commitment in terms of "me."

Dr. Arthur Parsons, chairman of the Department of Sociology and Anthropology at Smith College, has done an extensive study on the 1960s and believes that much of its predominant ideology hampered the development of long-term relationships. "Marriage requires self-sacrifice," he explains. "But that concept was alien to the baby-boom generation, which was more interested in discovering the true essence of life within. Also, there was the general feeling that marriage, like most institutions, was designed to destroy individual freedom and self-expression."

Yet the quest for self-fulfillment, Parsons believes, was ultimately unfulfilling. "Marriage provides intimacy that people crave," he says. "But it also carries responsibilities, which interfere with self-fulfillment. At the beginning of a relationship, the intensity of self-revelation is at its highest peak. When the infatuation level begins to wear off, there is a major letdown. But instead of taking the relationship to the next step, they proceed to the next relationship."

While many singles have followed this pattern, they still cling to the belief that marriage is the ideal. The vast majority of people interviewed for this article said they desired and expected a marriage that would last forever. Yet they were highly critical of their parents' relationships, even though most of them were still together after 30 or 40 years. "My parents are non-intimate companions," a 37-year-old fashion stylist explains. "I want more than that, only I don't know

Illustration by Eugene Mihaesco



what that is, and I don't know who can give it to me."

Writer Tom Elliot, 35, lives by himself in a sprawling seven-room apartment on the Upper West Side. He readily admits he has never had to sacrifice anything and leads a life of few restrictions and no rules. "I've always enjoyed complete freedom of choice," he says. "I've been a jeweler, a sculptor, a screenwriter, a radio-talk-show host, and a game designer. I was never cubbyholed into a boring nine-to-five job, so why should I settle for the equivalent in a wife?"

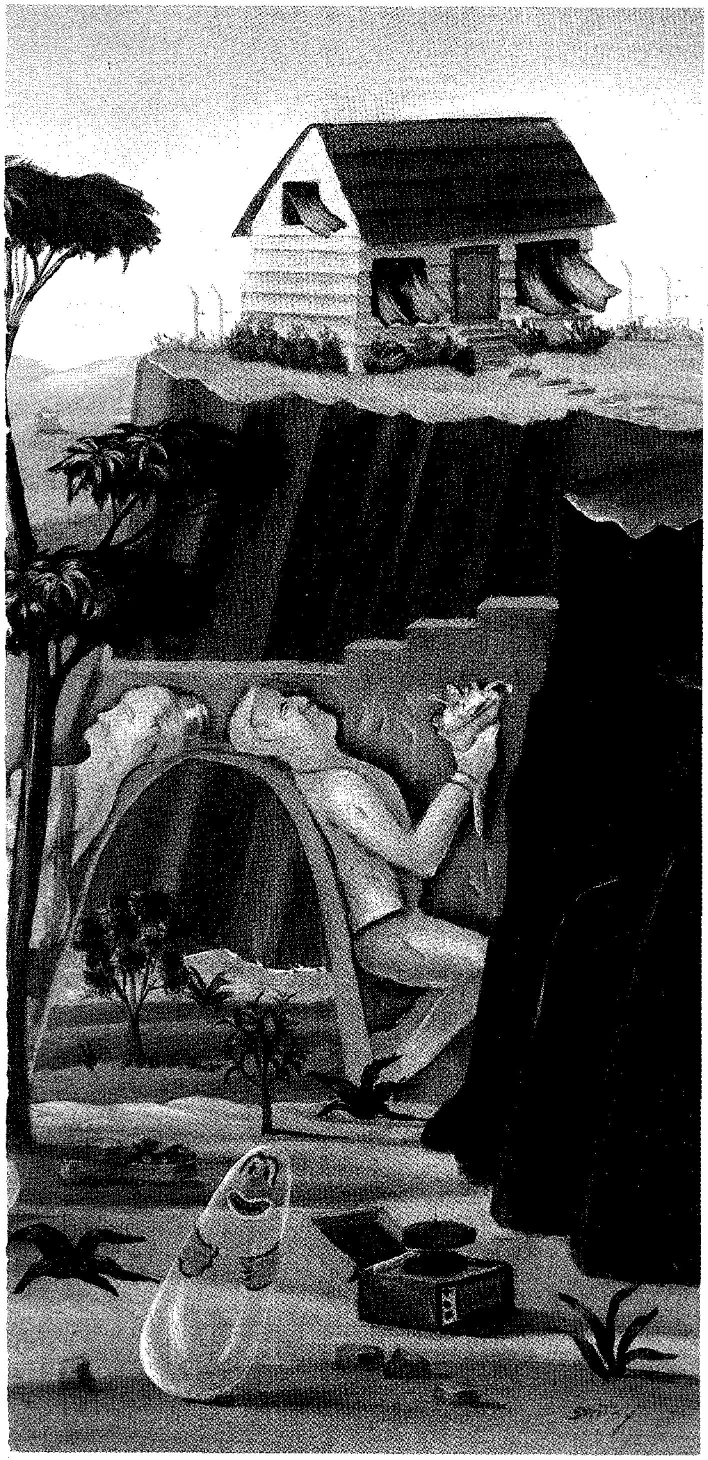
When Elliot was eighteen, he fell in love with a girl who lived upstairs in his parents' building. "In another generation, we would have gotten married," he says. "But when I asked myself if she was everything I wanted, the answer was no. She was bright and beautiful, but much too high-strung." After five years, they split up. Next, Elliot became involved with an English nursing student. "I was looking to get married," he says, "and she was sweet and traditional. But in the end, she wasn't my intellectual equal. I'd want to talk history and politics, and she'd want to make Yorkshire pudding." The couple lived together for three years. But then they, too, broke up, and she returned to England.

"It's the story of my life. The women I get involved with are intellectually stimulating but unstable, or stable but boring. But I'm not willing to compromise my dreams."

OTHER SINGLES AREN'T WILLING TO COMpromise their bank accounts. Raised in an atmosphere of post–World War II prosperity with the many options it provided, baby-boomers are now faced with the prospect of restriction. People talk about "downward mobility" (*New York*, August 16, 1982), and many singles are afraid they can't afford to support a family.

"The baby-boomers were brought up to think they could

Illustration by Mark Strathy



LIFE ENDS AT 40: *A woman, 38, says she doesn't stand a chance. "I've gone out with 55-year-old guys who tell me I'm too old."*

have a huge piece of the pie," says Nile Rowan, marketing consultant for the Values and Lifestyles Program at SRI International, a California research institute. "But in the late seventies, they realized that something was wrong. They said, 'Wait a minute! We were promised these great jobs, and we're not climbing the corporate ladder fast enough. And inflation is really cutting into our salaries.' As a result, many people think, 'Being single means more for me.' "

Some experts link this narcissistic attitude to the emergence of a new breed of unmarried adult: the perennial adolescent. This syndrome tends to afflict educated urban singles who refuse to face the psychological and financial demands of growing up. The "Peter Pan syndrome"—so called by psychologist Dan Kiley, who wrote a popular book on the subject, affects mostly men, but women suffer from many of the same problems. "Maybe I'm a victim of arrested development," says a 32-year-old female TV executive, "but I don't feel old enough to be married. Right now I just want to concentrate on my career and enjoy my life."

"Traditionally, two earmarks of adolescence are the beliefs that time is limitless and choices are unnecessary," says Dr. Ava Siegler, a psychotherapist who specializes in adolescent psychology. "Many singles in their thirties have adopted that same attitude. In the past, there were certain developmental tasks, like marriage and child-rearing, that signaled one's adulthood. But in today's urban culture, it's acceptable to postpone those tasks for as long as possible."

In addition, because of the skyrocketing cost of housing, particularly in Manhattan, more and more young people are moving back in with their parents, further prolonging adolescence. Since 1970, the number of adult children living at home has increased 85 percent.

Today's singles find themselves in a difficult cultural bind. While they're less mature than their parents in many ways, they're also far more sophisticated. "The seventies bombarded us with information," says Schwartz. "We learned about our psyches, our sexuality, and our bodies. Consequently, our level of expectation has changed, and we're looking for more in a partner than ever before."

A 35-year-old editor at a women's magazine says that she wants an "evolved" man—someone who is strong and assertive, yet vulnerable and supportive. She recently began dating a man she likes very much, but she worries that he is not "emotionally articulate." "I've been in individual therapy for eight years and in group therapy for six years," she says. "I've learned a lot about opening up. He's totally closed, and it scares me. We've only gone out three times, but I don't think it's going to work out."

"Women have always had an easier time expressing themselves emotionally," says Dr. Herbert Zerof, author of *Finding Intimacy* and director of the Dilworth Family Therapy and Psychiatric Group in Charlotte, North Carolina. "Basically, most males are duds on the issue, and while there's nothing wrong with the concept of an evolved man, there may not be a lot of men who fit the bill. What's important is an evolved relationship. But people focus on someone's weaknesses instead of his strengths. Everybody has to settle to some degree."

DONNA KAPLAN, WHO WORKS AS AN ADMINISTRATIVE assistant, has lived alone for eighteen years. But, at 38, she would gladly trade her freedom. On the wall in her Upper East Side studio is a photograph of her mother in a wedding gown. "She was a beautiful bride," Kaplan says, with a hint of sadness.

Although Kaplan is very attractive, with long brown hair and high cheekbones, she has never had a long-term relationship. "When I was in my twenties, I picked unobtainable men," she says. "I guess I was asking for trouble. Now I just want a guy who is moderately successful. He should be okay-looking, but he doesn't have to be Robert Redford—just a nice, down-to-earth, average human being."

Lately, Kaplan has been attending "singles parties," for which she pays a fee in advance. She says she doesn't know what else to do. "When I was younger, I used to take a share in a house on Fire Island," she explains. "Usually it was a zoo;

ME FIRST: *"Marriage requires self-sacrifice," says one sociologist. "But that concept was alien to the baby-boom generation." They feel that marriage destroys freedom and self-expression.*

and I never met anybody I liked. But what's really depressing is now when I go to these singles parties I see the same old faces from Fire Island. Ten years later, everything is still the same—except the guys are balder and more obnoxious."

Kaplan says the worst thing about being single is the "unbearable loneliness." She would like to have a child, but realizes that the possibility is becoming remote. "At times, I feel very old, and it makes me sad to realize that in a year or two, the choice will be out of my hands." Kaplan feels increasingly powerless about her situation. She beats her body into shape nightly at the New York Health & Racquet Club, although she knows a toned figure may not be enough. "I've gone out with 55-year-old guys who tell me I'm too old," she says. "Every day I see these young beautiful girls, and I realize a 'mature' 38-year-old doesn't stand a chance."

Kaplan's plight is not uncommon. Society's double standard on aging, plus the demographics of the baby boom, has placed women at a real disadvantage: Men a few years older than the baby-boom women are in short supply. The ratio becomes even more unfavorable as a woman gets older. There are 30 percent more available women than men in their thirties, according to the Princeton University Office of Population Research.

SINGLE MEN ENJOY A PRIVILEGED POSITION. THEY can choose a woman their own age, or they can select someone much younger. While divorce recirculates available men, statistics show that men in their forties frequently remarry women who are ten years their junior. Such conditions have led to what Siegler calls the spoiled-boy phenomenon. "When there is a surplus of women," she says, "men tend to avoid commitment, because they feel the world is their oyster. No demands are too high."

Says Andrew Roth, "Maybe I'm looking for the ideal woman. If she comes along, wonderful. If she doesn't, I can wait at least another decade." Such nonchalance comes from the fact that men have not only statistics on their side but also time. They can continue to have children into their seventies, and can be intolerant of the time pressure facing women their own age. "Somebody over 30 is a definite negative," says a 36-year-old financial analyst. He says he would also prefer a virgin. "Why not?" he asks.

Another man cites 31 as the cutoff point. "I'd like to live alone with my wife for at least four years," he says. "I don't want to get married and have a kid nine months later. If you date women over 32, you're a victim of their biology. Who needs that kind of pressure?"

Experts at the New York Fertility Research Foundation maintain that women of 35 have only a 10 percent infertility rate. Still, many single women are aware that men may not be so well informed. "Recently, I was telling a date that I wanted to have a baby someday," says filmmaker Amanda Black. "He said, 'My God, you're 33! Isn't it a bit too late?' By the end of dinner, I felt ready for menopause."

The biological-clock excuse is often used by men who are afraid of an egalitarian relationship, says Schwartz. "Women in their thirties want to assume equal responsibility in a marriage. It's challenging to the man, but also frightening. Some men say, 'Okay, I can be modern. I'll go out with a professional woman—but she'll be a *young* professional. That way she can have her career, but I can still assume the traditional role.' "

And many women under 30 have a different attitude about what being equal means. Dr. Phillip Shaver, who teaches social psychology at the University of Denver, says that female students are "not as militant about feminism. They don't want to put their careers ahead of a relationship. They see the sacrifices the older women have made, and they want to strike a better balance."

SUCH COMMENTS PROVOKE BITTERNESS ON THE part of females over 30, who say they feel like guinea pigs. "When I was growing up, my mother told me it was important to be a good wife and mother," says one 37-year-old woman. "I was sent off to college to find a man. And then Gloria Steinem said, 'No, you want more than marriage, more than motherhood.' So I rejected my parents' values and went through my Helen Reddy 'I Am Woman' phase. I threw myself into my career. I looked totally androgynous. Is it any wonder my relationships got all screwed up?"

Another woman, a 36-year-old film-company executive, describes the ambivalence she feels about having a career instead of a family. "Marriage was the only thing I ever really wanted," she says. "But in graduate school, I was surrounded by women with strong professional goals. There was a lot of peer pressure to have a career. I figured, 'Well, if they can get great jobs, so can I.'

"At first, I was hired as a secretary. I figured I'd work a few years, reach a certain level of success, and then get married. But then I kept on getting promoted. I worked long hours. I worked nights. It just kind of happened. Still, I think of getting married every day of my life. I can't even talk about it—it makes me too sad."

Siegler blames the women's movement to some extent for failing to help women order their priorities. "It was a revolution, and, like any radical movement, it didn't outline the consequences. We were never told, 'While you're climbing up the corporate ladder, don't forget to pick up a husband and child.' Sexual differences were de-emphasized, and women began to think that being equal meant being the same."

Consequently, women are confused about what to expect from a marriage. Having struggled so long for independence, they're afraid to enter into any relationship that might impair their hard-won autonomy. "Women are terrified that once they get married the man will become more demanding and revert to patriarchal stereotypes," says Dr. Ruth Moulton, a psychoanalyst who treats many female executives. "One way to deal with this fear is to postpone commitment."

Joanne Dunne, an editor at the New York *Times*, felt frozen in her last relationship somewhere between dating and living together. "I lived with a man for four years," she says. "When we broke up, he found someone immediately and got married. I moved into my own apartment and struggled to become more independent. It was lonely, but I did it." Until they split up, Dunne lived at her boyfriend's apartment but kept all her clothes in her own closet—twenty blocks away. While that provided the illusion of independence, she admits, "I felt so disoriented. Most of the time, one shoe was at his apartment and the other one was under my bed. It was ridiculous. But I was afraid to give up my own place. Sometimes I'd feel myself weaken, and I'd say, 'Be strong. Be mature.' And then I'd realize I was carrying my underwear around in a paper bag, and I'd think, 'That's mature?' "

While Dunne is still struggling with the issue, some women have given up. Kate Brandon, 37, who works for a publisher, is resigned to being single. Warm and articulate, with a delicate, sweet-looking face, she doesn't like being alone, but prefers it to the transient nature of dating. "When you get older, it's harder to bounce back from rejection."

Brandon spent most of her twenties engaged in what she calls adventures. "I traveled all over the world and met interesting people," she says. "But I was always looking for that one special man who'd be there when I needed him." Her first two serious relationships were with men she couldn't have settled down with. One was a philanderer; the other was dependent on drugs.

Brandon maintains that her third boyfriend was the "perfect man," at least initially. "He turned into a Peter Pan," she says. "He even started referring to himself as 'the kid.' " They shared an apartment in New York for a year, and eventually planned to move to the West Coast, where he owned a business. "Just as we were about to leave," Brandon says, "he told me he had another girlfriend back home. So we broke up, and he went to the Coast by himself."

Ten months later, he flew back to New York and proposed marriage. "I said, 'Are you crazy?' I mean, how could I trust the man ever again? But he begged and apologized. We sat on the steps of the Metropolitan Museum of Art for five hours, crying."

Six weeks later, Brandon had a change of heart. She had just returned from Europe, where she'd had an affair with a married man, and she longed for some stability in her life. Her West Coast boyfriend still pleaded with her to marry him, so she flew out and announced that she would. By then, he had changed his mind. "I came back to New York and fell apart completely," she says.

Now Brandon directs her emotional energies toward her job, her friends, and her health club. She still sees the married man. When she's not staying late at work or working out on the Nautilus machines at the "toughest gym in the city," she attends Off Broadway theater with her female friends. According to Brandon, they, too, have given up looking for a spouse.

"We're old enough to know what level of intimacy we need in a relationship," she says. "And frankly, most of the men out there can't give it to us. I'm very sad that I won't have a child. But women like me have to realize we're alone. Today, the real challenge is to find fulfillment as a single person."

Even though the shortage of men is a serious factor, many experts believe there are alternatives. "Some women limit their choices by adhering to an outmoded value system," says Pepper Schwartz. "Traditionally, women married 'up' on the economic ladder, while men married 'down.' But as a woman becomes more successful, the pool of men diminishes. And many women refuse to marry anybody who makes less money than they do. So they're trapped between two roles. They want a career and a family, but they want them on traditional terms. Well, that may not be possible."

Nobody ever told the men and women of the baby-boom generation that you can't always get what you want. "But what will happen," says Schwartz, "is that age will catch up with them. They'll get lonelier. They'll slowly realize that someone may not be the 'ideal' mate, but he or she will be a good mate. They'll learn to compromise." If they don't, says Arlene Saluter of the Census Bureau, "some of them may remain single forever."

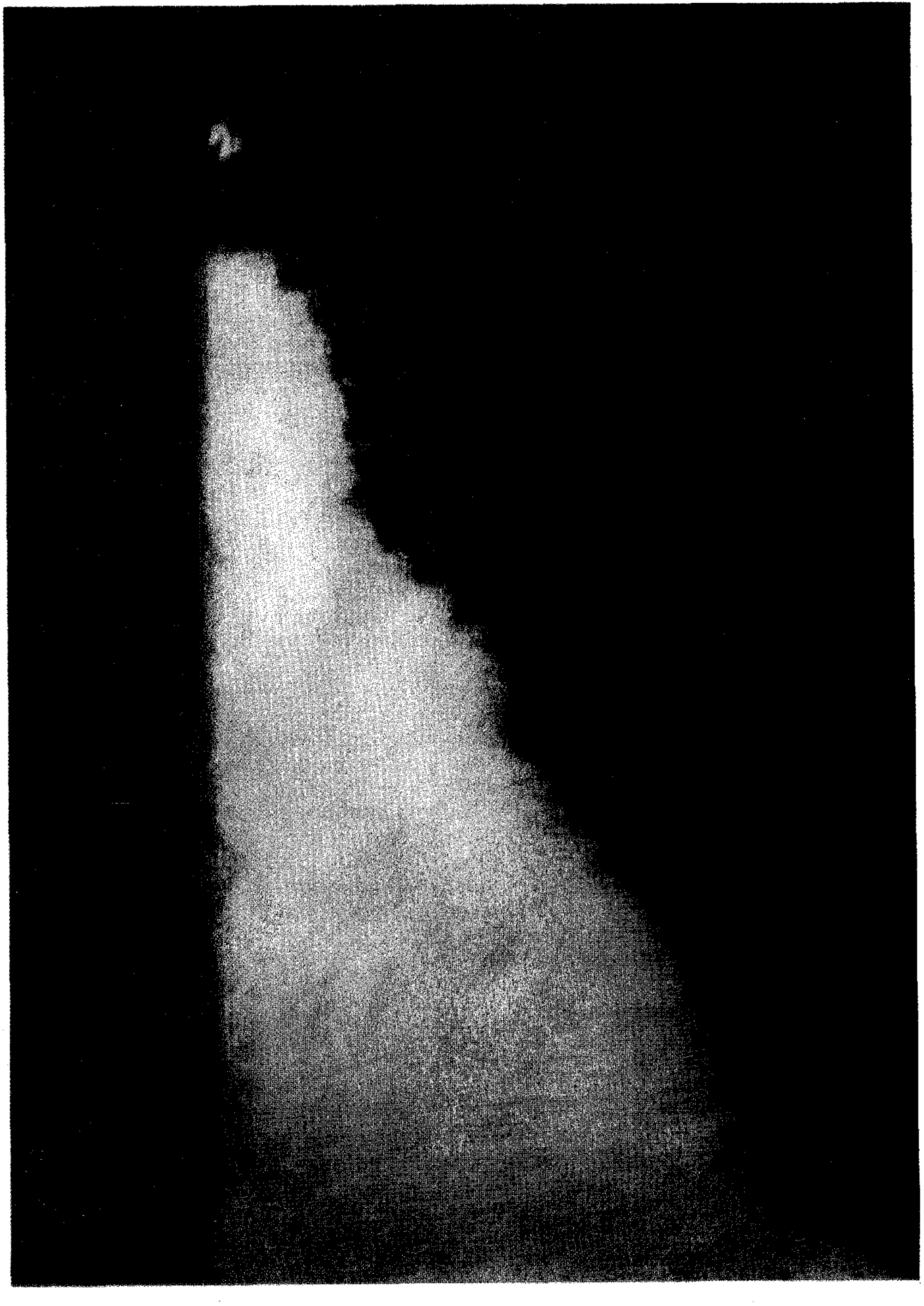


Illustration by Brad Holland

ALICE MASON'S BIG-DEAL DINNERS

A-LIST GUESTS, BIG-TICKET CO-OPS • BY ANTHONY HADEN-GUEST

ALICE MASON WAS NOT WHOLLY gung ho about this story. "Why me?" she asked when it was suggested. "*Why me?*" She added, with some umbrage, "I'm not a public person."

Well, yes and no. Alice Mason is indeed a private person, but she is a private person who has become public in three separate, if overlapping, spheres. She is, first, a real-estate broker, perhaps the best-known of those who handle only apartments at upward of $1 million. It was Alice Mason who sold Alfred Taubman's apartment in the Pierre for $2.9 million. She sold Steve Ross an apartment at 740 Park for $3 million. And she sold Ed Downe's apartment at 834 Fifth to Alfred Taubman for $4 million net. Alice Mason is also a significant player in Democratic politics. She was an early supporter of Jimmy Carter's. She raised $252,000 for him, and has given fund-raising dinners for Walter Mondale. (Mason's perusal of astrological charts showed her quite plainly that Gerald Ford was in for a hiding, but this November, she says, will be more of a toss-up.)

Also, of course, there are the parties. Alice Mason gives six to nine dinner parties a year, during which her pleasant but very far from grand apartment on East 72nd Street is chockablock with a perfectly calibrated mix of pols, big-biz types, media folk, and, of course, regulars such as Gloria Steinem, Judy Green, Norman Mailer and Norris Church, and David and Helen Gurley Brown. These parties are touched on by Eugenia Sheppard, Liz Smith (who once wrote that she was "thinking of having buttons made up reading O.O. at A.M.'s [only once at Alice Mason's]"), and especially by Mrs. Aileen Mehle, a.k.a. Suzy, who chronicles the shindigs face by famous face, ruffle by Galanos ruffle. There is also the bad stuff. Other brokers are convinced that Alice Mason employs a press agent ("I heard she has three," one told me—not, of course, for attribution). Michael Thomas wrote somewhat acidly of Alice Mason, albeit giving her another name, in *Vanity Fair.* Taki lambasted her as a "social mountaineer" in *The Spectator.* Thomas met Alice Mason only after his piece appeared; Taki has never laid eyes on her. I had merely run into her a few times at other people's parties, and was prepared to hear any number of tales of vulgarity and vanity.

The odd effect that I found was that contrary to usual experience the closer I got to my subject, the lower the level of malice, even off the record, concerning either Alice Mason or her dinner parties. Mike Wallace called from foreign parts to describe the evenings as "crowded, friendly, warm, and interesting." "She's not in it for power or status or social anything. I think she's just in it for business," observes John Richardson. "The modesty with which it's done is really rather attractive."

The parties, people concurred, were crowded, but the impact of those wall-to-wall overachievers was exhilarating. "There's very little glitz," says Helen Gurley Brown. "You know, pretty girls." "Sometimes hostesses have to have doggies," says Aileen Mehle. "You know, the people that you think, 'Oh, Gahd! She's asked me. I'd better have her.' At Alice's, doggies are *nonexistent.*"

Barbara Walters called to say that "this is an enormously kind person. At about every party she has Ambassador Hoveyda [the Shah's last ambassador to the U.N.]. He's a nice man, but after the revolution, he just wasn't one of the top-notch ambassadors. She's very loyal. Carter is still Carter, but Hoveyda is just a nice, sweet man." She added, "I don't know how to say this except to say it *frank.* I hope this is a nice piece."

And there is something else. Alice Mason is what the Romans sometimes call a *fata,* the Brazilians a *locomotiva*—one of those women who pull the strings and make the wheels turn round. Something about this role inspires considerable caution (seldom have so many people, after utterly innocuous conversations, requested anonymity). Alice Mason has certainly become one of Manhattan's premier *locomotivas.* And in these socially deregulated times, that is not an uninteresting thing to be.

WE DID TALK, FINALLY. Alice Mason was wearing red shoes, a red Yves Saint Laurent dress with big white polka dots, and a mildly apprehensive expression, which, given the degree of apprehension I had encountered in some of her friends, seemed ironic. We met in her apartment, in a comfortable-enough building that has 1920s moldings but is hardly as impressive as the ones on Fifth and Park favored by her clients. The apartment, which is rent-

Photograph by Jean Pagliuso.

GIVING THEM SHELTER: *Some of her clients had a hard time buying a co-op—and not only the Irish and Jews. Some buildings didn't want Alfred Gwynne Vanderbilt—"they thought he was Newport."*

stabilized at just under $900 a month, has numerous rooms, none of them particularly large (a red-lacquered hallway, a drawing room, dining room, den, a couple of bedrooms), and is hung mostly with Post-Impressionist paintings.

Alice Mason, whose maiden name this is, talked of her early years in a voice whose subdued, soft quality did little to conceal an underlying iron. Every now and again she would erupt into tense hilarity—giggles, almost. She grew up, she told me, in the Philadelphia suburb of Chestnut Hill. Her father was a dentist, her mother a New Yorker of Cuban descent. She studied sociology and psychology at Colby College in Maine, but dropped out to marry "a distant cousin—also called Mason." This marriage lasted six months. It was 1952, and Alice found herself in New York, working in an art gallery.

"Then, when I was looking for an apartment, I met this woman, Gladys Mills," Mason says. Mills, a broker, offered Mason a job. "I worked for Gladys Mills until December 1957. I mainly did rentals and townhouses." The next year, Mason went out on her own, and this was already unusual. "It was mainly women who started out at 55 or 60 when they were widows," she observes. "And there was I, quite a young woman, starting a firm."

Nor was this the only anomaly. "There were six managing agents in those days," Mason says. Managing agents, then and now, are the forces behind many of the grandest buildings. "They hired only brokers in the Social Register. And those brokers *dealt* only with people in the Social Register.

"So anyone who was not in the Social Register couldn't buy a co-op in New York. Except for a few. There were two buildings which were "our crowd" co-ops—in other words, top Establishment Jewish co-ops—730 Park and 895 Park. And there were certain buildings that the Irish were in, like 660 Park. That was a good Irish building.

"But it wasn't just a matter of being Jewish or Irish. It was also a matter of having too many vowels in your name. Or coming from a country with too many vowels. Or coming from Texas, or New Orleans. You had to be eastern Establishment. At one time when I had Alfred Gwynne Vanderbilt as a client—that was in the '50s—there were buildings that didn't want him because they thought he was Newport. A bit later, they would complain in the same way about the jet set. So I realized that there was a void to be filled for all those people who were not in the book."

Alice Mason, in short, set to studying the abstruse social psychology of the Manhattan co-op. She researched the directors, the makeup of the boards. She discovered which were the "liberal-run" co-ops, buildings whose boards would not discriminate if presented with the "right" client—who would, of course, be Alice Mason's. "I broke the barriers," she says flatly.

The game changed in 1969, when the market took a dive. "The buildings let down a lot of barriers," Mason says. "And in the early '70s, they really began loosening up. Now every broker tries to get his client in any building, no matter what."

Alice Mason married a second time in 1957. Her husband, Francis Richard, was a director of the Berlitz school. Alice had met him because, methodical as ever, she was learning French before going on a trip. Dominique, her only child, was born during this marriage, which lasted until 1961.

Her third marriage came some years later. That husband was a Dutch diplomat who worked at the United Nations. "I married him three weeks after going out with him," Mason says. "I had a young daughter, and I really couldn't have a romance in the house. I married him in December and divorced him in May."

Then, on October 25, 1971, Alice Mason was watching television. "I remember the date because it was the day before my birthday," she says. "The People's Republic of China was being accepted into the U.N. I've always been a person who is interested in world events. I'm not interested in social things. Charities! They bore me!"

The Chinese at the U.N. did not bore her. "I thought this is really an exciting time for New York! Fantastic!" she says, digging out a photograph of Chiao Kuan-hua. "He was the foreign minister, not the ambassador. I said, 'I'm going to get to know them.' "

Speedily, Alice Mason called her ex-husband, who said she was welcome to use his name to get into the U.N. "I had clients at the U.N. in the sixties. But I never went there. It didn't interest me. When I agreed to marry my husband, I said it was as long as I didn't have to go to the U.N. It must be one of the most boring places. And I was always a person who was afraid of *being bored.*"

Suddenly the United Nations seemed profoundly unboring to Mason. She was interested to see that these foreign diplomats, who were so courted in Washington, were a largely unexplored resource here. This insight resulted a few months later in the "Alice Mason Map of Permanent Missions and Observers to the United Nations New York." It is cheerily emblazoned with national flags and gives the addresses of 145 missions, from Afghanistan to Zambia.

"I sent it to all the missions at the U.N., plus foreign leaders," Mason says. It is, of course, a splendid tool for dealing in real estate—I mentioned a Cuban-owned building (not on the map) close to my own apartment, and Mason reeled off the street number within nanoseconds—but there seems to be more to it than this. It's as if Alice Mason had a crush on the U.N. As for the Chinese, who ignited the whole thing, well, she took lessons in Chinese and corresponded with the foreign minister, but explains, "It's not that I really knew him as such. It was just somebody I admired. There are few people I admire. Like, later, I admired Jimmy Carter."

It was also at that time—1972—that Alice Mason took another step. An organized and organizing woman, she had grown used to analyzing her real-estate transactions. "I had always put every deal I ever made on a yellow pad," she says. "All the pluses and all the minuses. So I could point out the positive and overcome the negative.

"I decided to do that with my life. I put everything I didn't like on a yellow pad and everything I liked on a yellow pad, because I decided I was going to try to do what I liked every day of my life. So . . ." A lengthy pause. "What I didn't like filled up *two pages.* I saw so many people I didn't like I couldn't believe it! And people I talked to who called every day who I didn't like! Why was this? But on the yellow pad where I had to put what I liked, I put *this,* and I put *that,* and I really didn't have that much."

Mason decided that her life needed some surgery. "It took me two years to eliminate the things I didn't like. But I finally eliminated them." Among the things that she has eliminated, for instance, are emotional complications. "I really considered marriage a very boring thing. I mean, I don't think companionship is that marvelous. I never feel

Seeing stars: *Clockwise, from top left—Diane Sawyer, Rosalynn and Jimmy Carter, Norman Mailer and Norris Church, Gloria Steinem, David and Helen Gurley Brown, and Alexander Haig.*

lonely. And when you're married, you have to be with so many other couples—you like him, you don't like her—that it makes for very dull people you have to be with half the time."

And the plus side? Mason decided that she loved going to Le Cirque (she lunches there three or four times a week). She decided that she enjoyed gin rummy (a passion that has now waned—she plays only a couple of times a week).

Also, she likes her politics. And she likes her parties.

WILLIAM VANDEN Heuvel, who departed from Alice Mason's building when he became President Carter's ambassador to the U.N. in Geneva, remembers that Mason was interested in the Robert Kennedy campaign. "I encouraged her in that," he says. "Then we went together to the first real dinner given for Carter in New York, in October 1975. There were maybe twenty people, who gave $250 each. She was very taken by Carter. She did a lot of research, pulled a lot of papers together. I would often find an envelope outside my door with things about Carter, saying she had an instinct he was really going to make it. Really, right from the beginning. They weren't even saying 'Jimmy who?' at that point. She is also a numerologist," he adds, with the sort of deprecatory laugh that introduces this sort of subject. "She sort of said there'll be a crisis here, a crisis there, but he's going to win the nomination. And win the election."

Mason does indeed practice astrology and numerology, but emphasizes that she is not interested in "romances—which is what most people go to astrologers for." For instance, she was able to advise Ivor Richard, the former British ambassador to the U.N., that he should look for alternative employment. "Ivor!" she told him. "The Labor party is going to lose. I did their chart.

"That's one of the reasons I was interested in Third World countries," she adds. "They had dates I could deal with, because they were all after the Second World War. I could tell when Pakistan was going to have an earthquake.

"I'm interested, but I'm not interested in silly things. For instance, the night that Gary Hart won New Hampshire, Richard Reeves gave out the day of his birth. I looked at the ephemeris"—she indicated a worn and spineless volume she has owned for twenty years—"and he had one terrible aspect! He had Mars square Uranus by progression, which means out of the blue everything would go wrong, and he wouldn't have the judgment to deal with it. Bert Lance has an aspect similar to that."

Numerology has other methods. I wrote down my name. Alice Mason went into super-swift computations. My name worked out to a three.

"The things you have to seek are money and the world," she told me. I said I quite agreed, and asked if she could tip the coming election, as she had tipped the defeat of Ford, "whose sun and moon were in opposition that November."

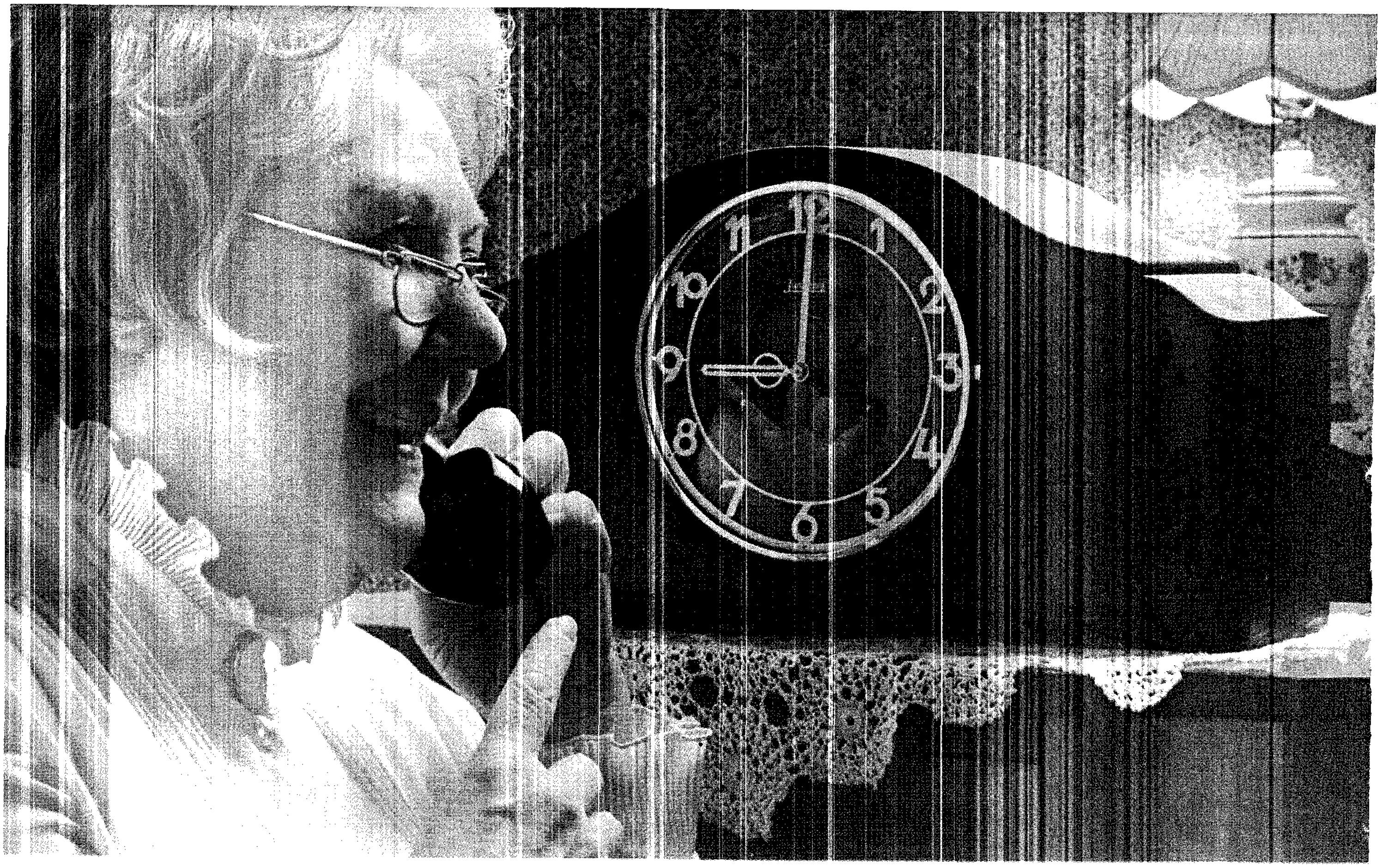
Difficult, apparently. "The president has two good aspects and two bad ones. Fritz has three good ones. But they aren't as good as the president's two." Worse, Mondale does not know the exact hour of his birth, which makes him a question mark for astrologers. But Alice Mason is supporting him anyway.

THERE ARE PEOPLE WHO REMEMBER Alice Mason before her dinner-party days, when her nickname was Fluff and a main distraction was dancing (an enthusiasm for the music of her maternal homeland took her several times to pre-Castro Cuba). Her dinners began in the '50s; her guests were mostly clients "like Alfred Gwynne Vanderbilt and Marilyn Monroe."

The Carter connection was to make things more public. Mason was his most successful fund-raiser in his quest for the nomination, and found, she says, that "politics was as competitive as real estate. I said I wouldn't hand over my checks unless I got to sit next to the candidate." She did. Carter came to his first dinner at Alice Mason's in November 1975.

Mason's black-tie dinners are precisely orchestrated affairs—as well worked out as the property deals, as full of meaning as the stars in the heavens. There are invariably 60 people, including Alice and her daughter, Dominique, who acts as co-hostess. Guests

Photographs (clockwise, from top left): Yvonne Hemsey/Gamma-Liaison, John Barrett/Globe, Yvonne Hemsey/Gamma-Liaison, Yvonne Hemsey/Gamma-Liaison, Ron Galella, Brad Markel/Globe.



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TRICKS OF THE TRADE: *Mason is stringent in concocting guest lists. "Very few couples, because there are few couples where both are great. I try for 56 who are interesting and 4 who are boring."*

arrive and mingle during the drinks period, between 8 and 9 P.M., when the party begins to seat itself with the precision of a parade-ground maneuver. The three rooms in which the dinner guests are seated are, you see, comparatively small. The tables in the den are laid for twenty. Minutes after the den guests are seated, tables are moved into place in the dining room. Finally, the living room. Mason is the last to sit down. Everybody is cheek by jowl during the cocktail hour and at dinner. This is no accident.

Consider the size of the tables. "Most people have ten at a large round table," Mason says. "So you can talk only to your right or your left. Mine are eight people at a very small table—42 inches around! Most hostesses would seat four at a table like that. You can't even have two glasses. You're drinking white wine, and you want to change to red? They"—"they" being six waiters and two waitresses—"have to change your glass."

Mason is stringent in concocting her list. "Very few couples," she says, "because there are very few couples where both are great. If you have a party where 30 are interesting and 30 are boring, that's bad. If ten are boring, well, you can lose ten. I try for 56 who are interesting and 4 who are boring."

The guest list has by now expanded beyond diplomats and politics into big business, media, and occasional Euro-glitterati. Guests have included Henry Grunwald, Peter Jennings, Diane Sawyer, European and Third World diplomats, leading black Americans such as Vernon Jordan, and a new apple of her eye, Alexander Haig. Mason strives for conversation, indeed (preferably polite) confrontation. "I remember last year when Jimmy Carter was here, I had Clovis Maksoud [the Arab League's man at the U.N.] hosting a table. I think Mort Zuckerman was there, Carl Bernstein. Anyway, I had seven other people who would all disagree totally. So they all had a very lively evening, and none of them was of the same opinion." (A similar setup flew a bit out of control at another Alice Mason dinner, this one at Regine's, when the agreement to disagree was broken by a fractious-minded Sidney Zion, just back from Lebanon. "There was a lot of getting up to dance," Zion says, not without glee. He and Mason are now, he assures me, the best of friends.)

Note, incidentally, that Maksoud is described as a "host." Alice Mason explains that she designates a host for each table. These will normally be chosen from the core of regulars—in July, she gives them the dinner dates for the rest of the year. "Norman Mailer is always a host," Mason says. "Helen Gurley Brown is always a host. Gloria Steinem is always a host, Arianna Stassinopoulos often. Each table has a host. There will be discussions that get everybody involved."

Conversation, discussion. Social climbing scarcely seems the issue here. We are talking about self-improvement rather than self-advancement, a salon even—Victorian rather than Edwardian, perhaps. If that has a slightly worthy sound, well, reports indicate that it seems to work. "You say to yourself, 'Uhhh, do I really want to go?' " one noted bitch remarks. "But when you get there, it's all rather fun." Arianna Stassinopoulos observes that she feels "recharged." "I just want people to feel stimulated," Alice Mason says. "I would like to have people leave feeling 'I wish I could come back! I wish I could stay longer!' "—a sentiment, incidentally, that doesn't prevent her from clearing the room pretty promptly at 11:30. "That," says Helen Gurley Brown, "is when you know it is o-v-e-r."

UNTIL THE CARTER YEARS, THE Alice Mason dinners flourished more or less unsung. (Mason denies having ever employed a press agent.) In January 1982, though, a shortish piece in the *Times* aroused interest in her and caused her to consider the press in a different light.

There were only about 200 brokers in New York when she started, Mason says. There are now 2,000 who deal in co-ops and condos, many of them chasing the same few good apartments. "Listings" (permission to sell an apartment) are crucial; "exclusives" are to dream about, especially now that "Forbes 400 Americans," Mason's phrase for the Basses, the Gettys, have largely replaced Europeans in the market. "A really great apartment costs $5 or $6 million now," Mason says. "I never dreamed prices would go this high. It's wildly competitive—the most competitive business there is." Her rivals agree. "Even when I am sleeping, I am dreaming about real estate," says Guida De Carvalhosa, a successful broker. "Every Wednesday, we have a meeting. We talk about who is dying, who is divorcing. At Christmas, I give 300 bottles of wine to the supers of all the good buildings." She hands out the wine from the back of a chauffeur-driven Chrysler with black windows. "So nobody can see who my clients are. Sometimes they arrive in their hotels and find invitations from Alice Mason. It's fun, no? *La guerre, c'est la guerre!*"

Certainly the dinners are an important part of Alice Mason's war effort. She works mostly from her apartment now—"for a few top clients"—while the office is run by Dominique. "She has been watching me work since she was two and a half," Mason says. "She filters out everything I need to know." The dinners contribute, in part through the connections she makes—"Mine is a referral business," Mason says. "And that's how I get a lot of referrals"—and in part through the publicity they bring, especially in the syndicated (and swell-read) "Suzy" columns.

Alice Mason is forthright on this topic. She contends that she is not extravagant. "My parties don't cost a fortune," she says. "They cost $4,000 for 60 people. That's not a lot of money. You *know* it's not. But imagine if I was spending what a lot of brokers spend on advertising. One of those long columns costs $2,500. A lot of brokers put in two columns. That's $5,000 a week. At the end of the year that's $250,000. For that $250,000, the office has to take in $500,000. I'm not willing to do that. But when people read in the columns about my parties, they call for listings the next day! They call for apartments, for this, for that! My parties are tax-deductible. They get me a lot of business."

Indeed, the precise relation of business to pleasure at Mason's dinners is a topic that occasionally intrigues her guests. I am not certain that she has clearly resolved it herself. I would, I remarked, be somewhat miffed were I buying a $6-million co-op to read about a fancy party to which I had not been invited. "Oh, if you were a $6-million client, I would invite you," she said briskly.

"I only want to see people I want to see. My life is not cluttered. It's a salon. But it's not like a bon mot thing, where one wit is trying to outwit the other. It's a *romance*. It's not like a romance with a man. I haven't had dinner with a man in years. Those things fade. Metaphysical relationships never fade. I'm not interested in social types. I do show people a good time. *Really*." ■

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VANTAGE
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Low Tar 9 mg
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THE TASTE OF SUCCESS.
Great Taste
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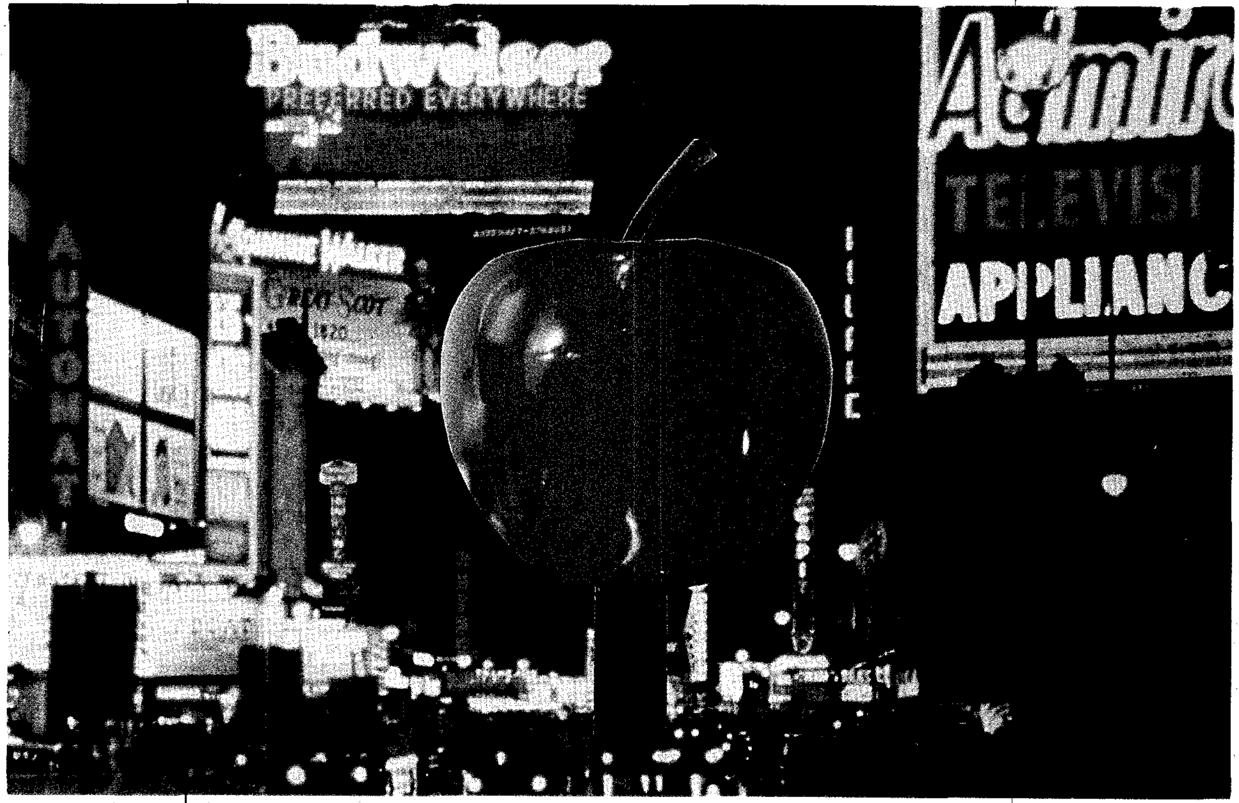
ULTRA LIGHTS: 5 mg. "tar", 0.4 mg. nicotine,
FILTER: 9 mg. "tar", 0.7 mg. nicotine, av. per cigarette, FTC Report FEB. '84.

hollywood squares

If you could create a centerpiece for Times Square, what would you do? A competition asked the question, and back came 565 answers from 47 states and nineteen countries—a mix of ideas for the Times Tower site ranging from workable to wild. A sampling:

The Cambridge, Massachusetts, team of Peter and Myra Blake and James Block proposed an apple with a 100-foot diameter.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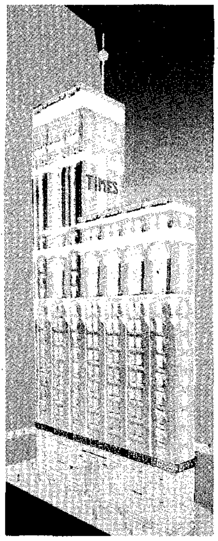
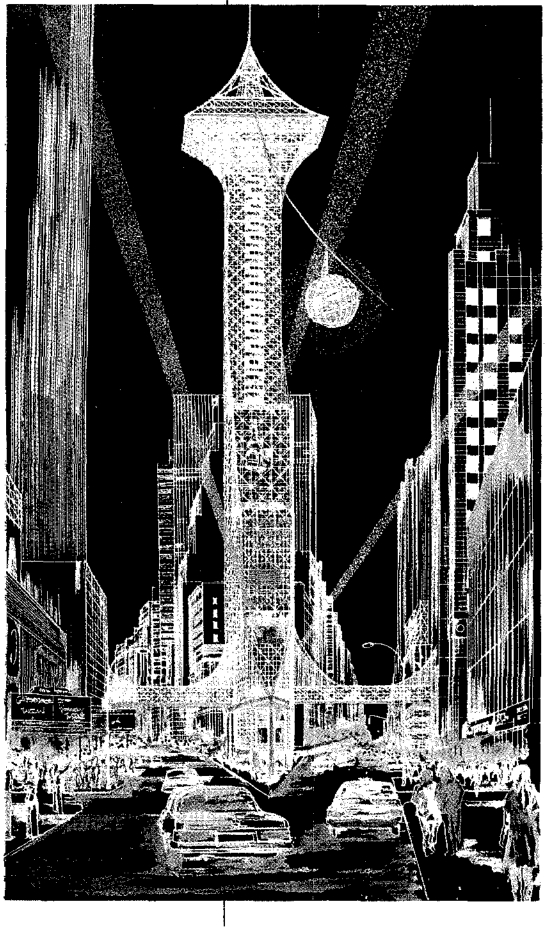
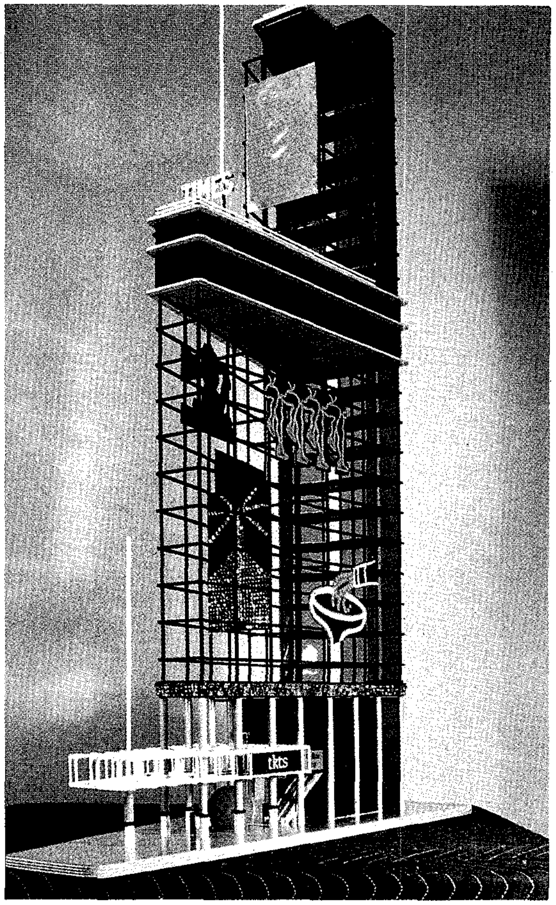
BY CARTER WISEMAN



Above: Stephen Solomon and Ken Bond of New York City would wrap the tower in a neon skin glowing with the image of the 1904 original.

the Times Tower competition grew out of fears that current renewal plans for the area might change its razzle-dazzle identity. Co-sponsored by the Municipal Art Society and the National Endowment for the Arts, the competition gave entrants complete freedom—the ideas did not have to be buildable. Winners will go on view September 19 at the Urban Center (457 Madison Avenue, near 51st Street).

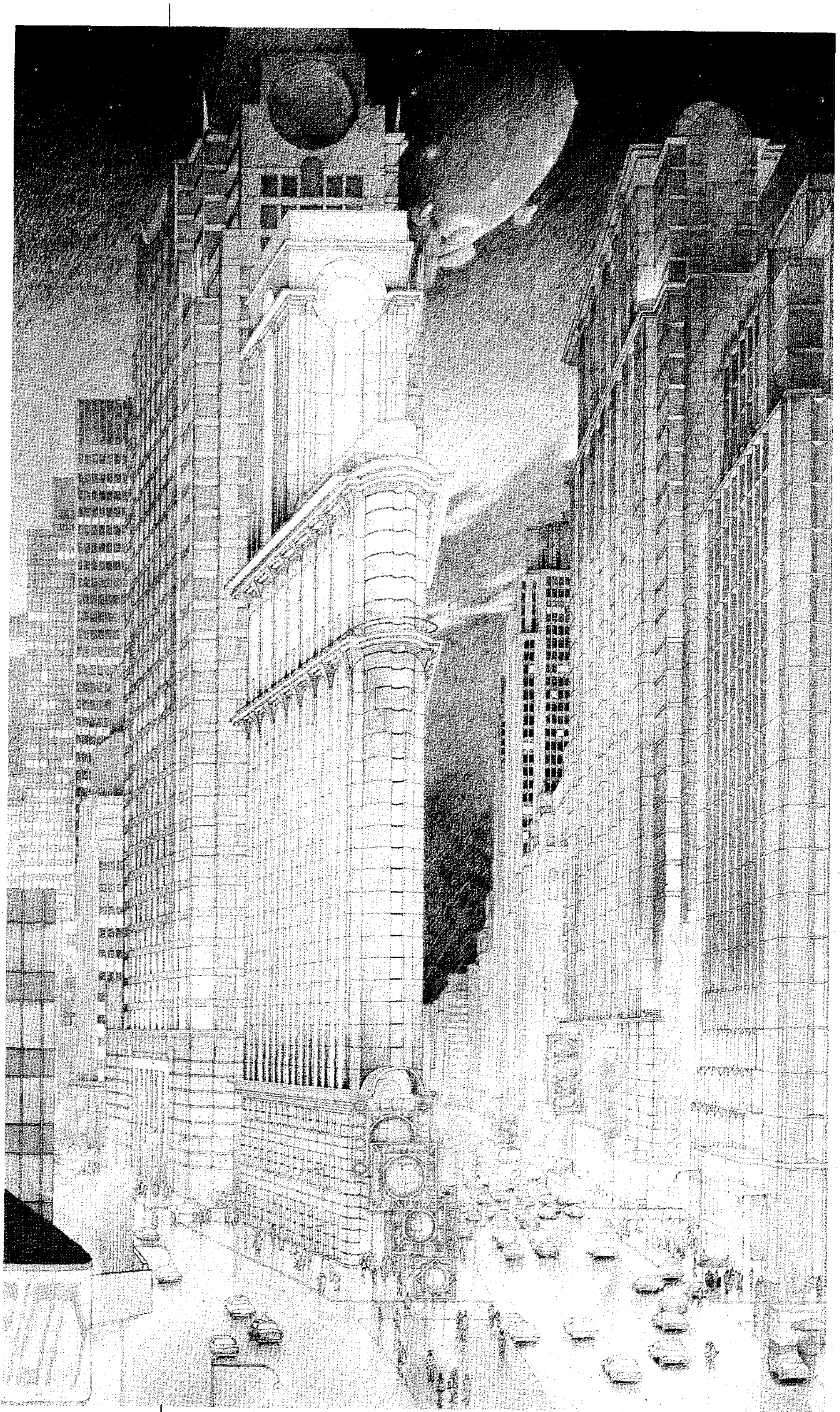




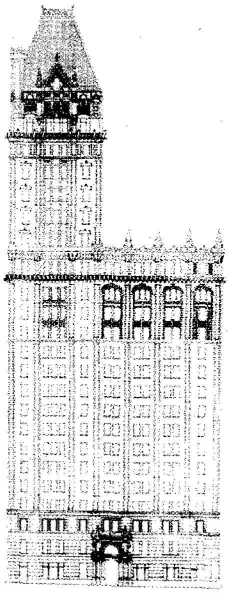
Far left: A cable car and pedestrian bridges link a space needle by Martine Maurin and Jaime Gonzales of Berkeley, California, to surrounding buildings.

Left: An open frame for neon advertising was the solution proposed by Michael MacDonald and Mark Mutchnik of New York City.

Photographed by Peter Mauss/ESTO.

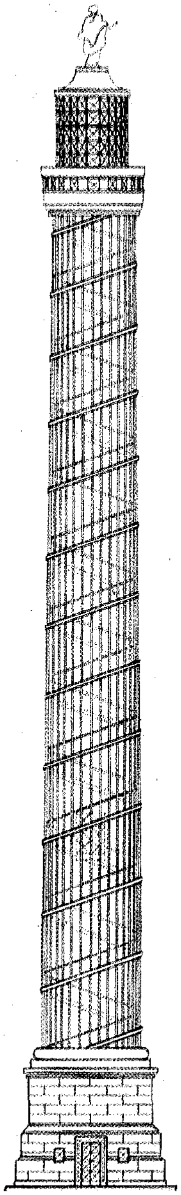


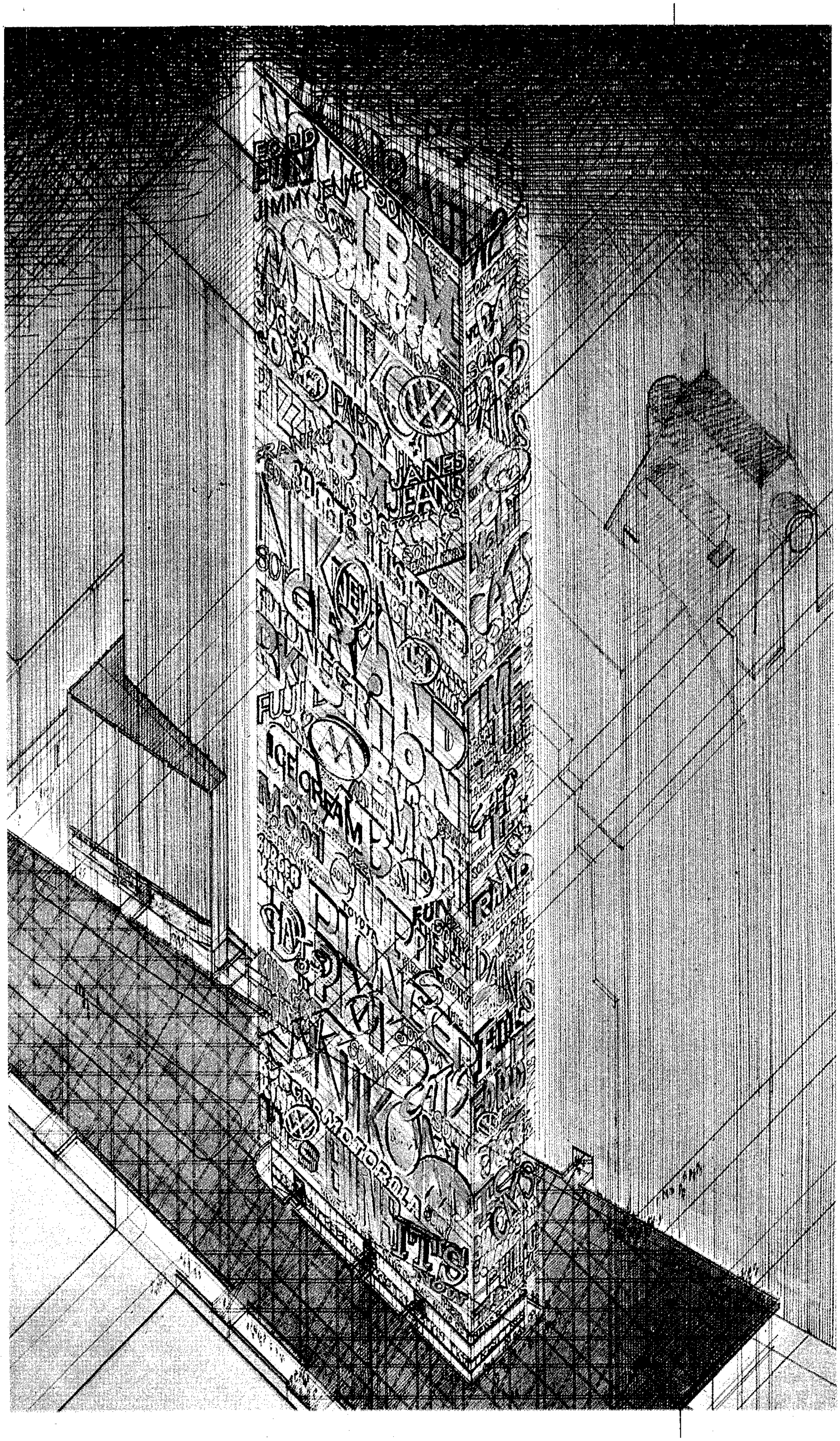
Left: The great age of skyscrapers past was evoked by a fantasy from Chicago by Gilbert Gorski.



Above: New York City's Michael Maas and Theodore Hammer would restore the Times Tower to its original form, but add details of their own.

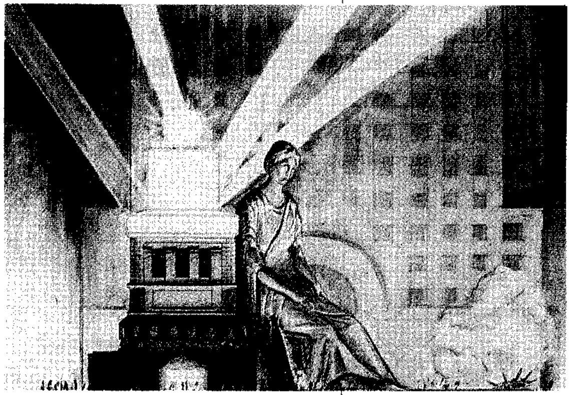
Below: The tradition of triumphant columns gets a twist with neon tubing for the flutes of a hollow shaft in the proposal by Reed Morrison of New York City.



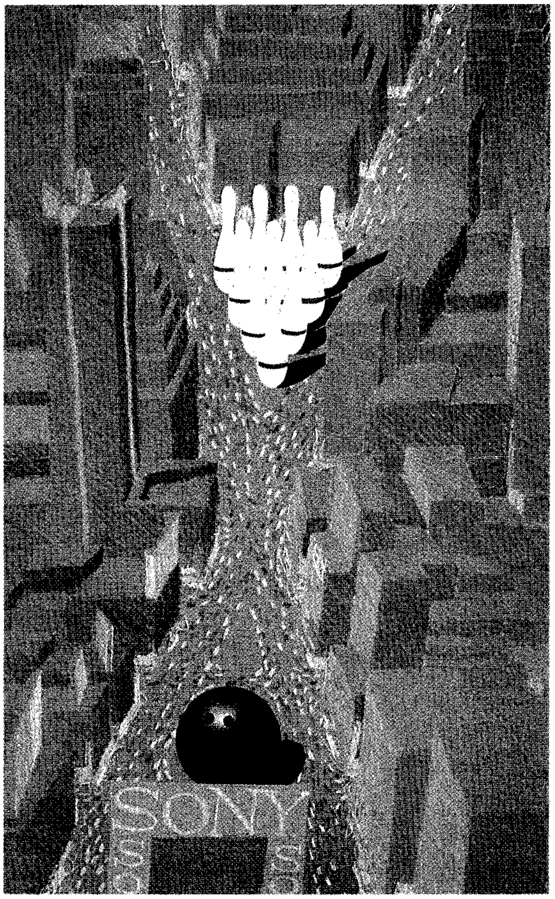

IBM
SONY
JIMMY JEAN
PIZZA
PARTY
JANES JEANS
FUN
MOTOROLA

Left: Walter Kacik and Ara Derderian of New York City envision a wedge-shaped tower made entirely of lighted advertising logos.

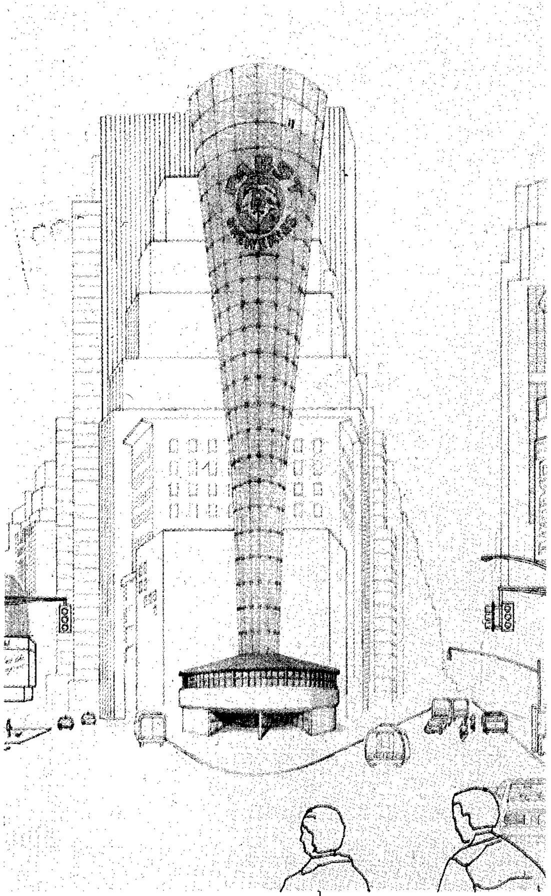
Several of the entrants proposed stripping the building's modern marble façade and restoring it to the 1904 original. Others suggested parks, lasers, and waterfalls; one would wrap the tower in a cast-aluminum replica of the old building. Practical or frivolous, the designs are a testament to the power of Times Square as an international symbol of urban vitality.



Above: Lady Liberty would be reproduced far from her island home in a scheme by Michael Monsky of New York City.



Right: William Sloan of Cambridge, Massachusetts, was one of the few entrants to take the "alley" of Times Square into his plans.



Far right: The beer glass by Paul Sussman and Michael DeVere of Los Angeles has an observation deck for a "head" and a transparent central tube for bubbles.

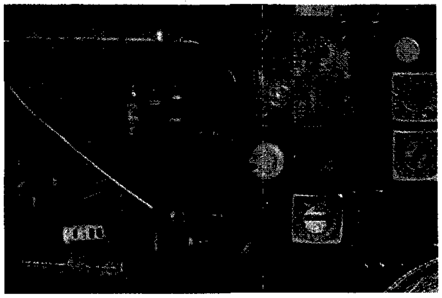
TRYING SOMETHING NEW

BY MICHAEL W. ROBBINS

Something about summer—perhaps the belief that everyone else has left town—makes it too easy to settle into those same-old-stuff ruts. Still, the first whiffs of autumn stir the sense that it's time to try something new.

This roster of adult-education courses in New York is a reminder: It's not too late to choose a fresh direction. Some courses mean taking your first step up the mountain or onto the deck, into the kitchen or into the shop. Others mean unraveling the mysteries of research, wine, flight, sushi, presidential politics—or of mysteries.

PRACTICAL WISDOM



HERE'S LOOKING IT UP, KID

Better than asking your smartest friend. Better than scanning paperbacks at B. Dalton. Better than questioning an overworked librarian.

Better, faster ways to find answers—to do research—are well known to author Alden Todd. His intense one-day seminar at New York University, "Research Techniques and Fact-Finding Methods for Writers," will help anyone who needs solid information and needs it *now:* business persons, scholars, reporters, grant seekers, career-changers, investigators.

"Do you know how many special libraries there are within about an hour of New York?" Todd asks. "There are 1,200 of them, identified and pinpointed in a little-known guide called the *Special Libraries Directory of Greater New York.* That's just one source."

Todd, who has been a reporter for a news service, a corporate-magazine editor, and a writer of biographies and reference books, realized as a free-lancer that his research was taking many more hours than his writing. There had to be a better way.

There was. Todd learned a lot about sources from other writers, policemen, and librarians, all of whom showed him how to find things *fast.* "In academia, they don't teach you how to find things quickly—just the opposite," Todd notes. "They think five years of research must be better than two years."

The results of Todd's research on research are distilled in his book *Finding Facts Fast,* which is provided to each student, and in this seminar he'll summarize what he knows about the best sources. He'll go beyond the book, suggesting further sources—and taking questions from the floor.

The seminar will meet on Saturday, November 10, from 9:30 A.M. to 4:30 P.M. at NYU's Midtown Center, 11 West 42nd Street.

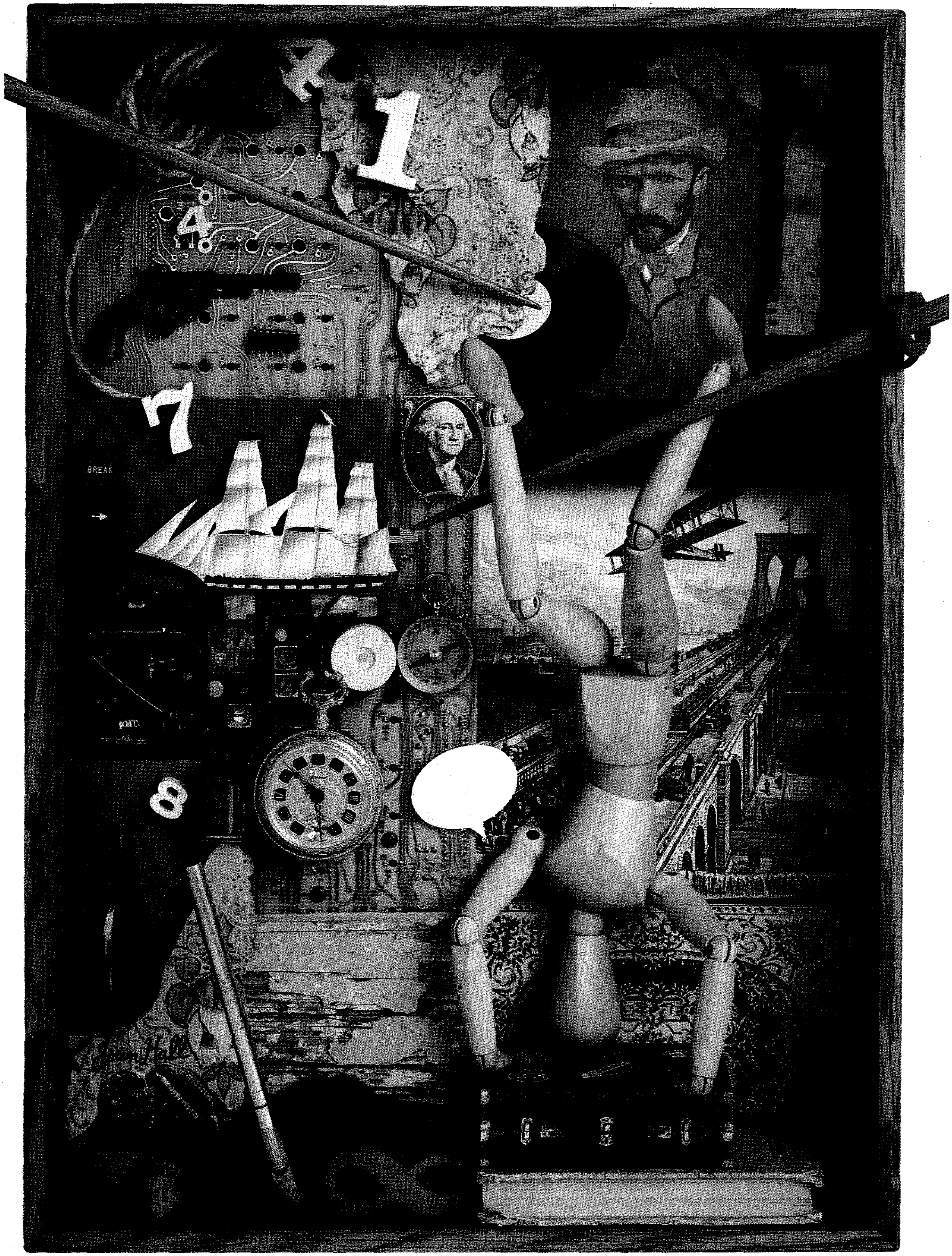
Fee: $100, plus a $20 registration fee. MasterCard (M.C.), Visa (V.). Register in person (at Shimkin Hall, below) from September 4 through 28, by phone now through September 20, or by mail (letter with check must be postmarked before September 6).

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street (P.O. Box 1206, Stuyvesant Station), New York, New York 10009; 505-0467.

COMPUTER-EASE FOR WOMEN

Why a computer course for women? If you need to ask, you probably don't grasp the problem—which is a residual sexism associated with mathematics, electronics, machines, and, hence, computers. Even now, boys and men outnumber girls and women enrolled in many computer courses.

Assemblage by Joan Hall.


4
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BREAK
8
Susan Hall

But not in this one. "Women's Computer Literacy Project," a two-day session at the Park Plaza Computer Center, 127 John Street, is taught by women and enrolls only women. It's a comprehensive introduction to computer hardware and software; to languages, terminology, and programming; to operating systems; and to such uses as data-base management and word processing.

The seventeen-hour course is designed by WCLP (a group of women with extensive data-processing experience in industry) for executives, managers, and professionals who are confronting computers in their work life, are considering a career change, or are just curious. WCLP's own practical and concrete syllabus and software instructions are couched in terms chosen to allay math anxiety and to demystify the machine. "We use such things as cooking recipes to explain programming," says director Marcia Freedman. The course took shape in 1982 because, she says, "no one in computer schools or the industry was doing outreach to women." Class size is limited to twelve; there's a one-student-to-one-computer ratio.

The sessions will be held on September 10 and 11 (for eight and a half hours each day) as well as 18 and 19, on October 15 and 16 and 24 and 25, on November 13 and 14 and 27 and 28, and on December 3 and 4 and 11 and 12.

Fee: $295 (with a 10 percent discount if three students enroll together). American Express (A.E.), M.C., V. Register by phone or by mail. Note: Classes fill up early.

Women's Computer Literacy Project, 1195 Valencia Street, San Francisco, California 94110; (212) 517-8871.

SHE KNOWS SUSHI

YOU DON'T NEED TO BE VERY SAVVY about Japanese cuisine to take Kazuko Nasu's course in preparing sushi and sashimi. You're ready if you can keep the two straight (sushi's raw fish or vegetables or eggs with vinegared rice; sashimi's sliced raw or marinated fish).

"Among the fish we use are tuna, yellowtail, red snapper, or flounder—only very fresh fish. And squid and very briefly cooked octopus. Sea-urchin roe is also very popular." Proper slicing techniques are taught (Benihana, move over), as well as procedures for preparing the sushi rice and rolling the seaweed. There's also training in making Japanese soup stock. Presentation of the dishes is emphasized. Appearances count.

"It's not so hard," declares the very chipper Nasu. And are the fish dishes actually prepared in class? "Oh, yes, that's the best part," says Nasu. "All the students prepare dishes. Then we sit down and eat."

Nasu's two-day course will be held on Friday, November 30 and December 7, from 10:30 A.M. to 1:30 P.M. A similar sushi-and-sashimi course, taught by her colleague Vicki Cheung, will be held on Saturday, October 13 and 20, from 5 to 8 P.M. All classes will meet at the New York Restaurant School, 27 West 34th Street. Bring your own paring knife.

Fee: $65, plus a $24 materials fee. M.C., V. Register (at the New School) in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

RUG CULTURE

EVEN IF YOU WERE GOING TO SPEND $50,000 for a car, you might not feel the need to take a course in how to choose it. With a Porsche, say, you'd know what you were getting. An Oriental rug can cost as much as a German grand-touring car, but how do you know what you're buying? Read. Study. Take this course.

While he was examining an Oriental rug priced at $48,000, it occurred to John Edelmann of Edelmann Galleries that anyone paying such prices ought to invest some time in research. "There was an obvious need for basic information on Oriental rugs," he says. "There's no one good book on the basics. No simple way to learn on your own." So he designed a five-hour course, which he gives at the West Side Y, laying out the bases for informed rug investing.

In "Guide to Oriental Rugs," he talks about the five traditional weaving areas, about the history of each, and about the traits of the rugs each area produces. Using real samples (probably not that $48K treasure), he talks about rug construction and discusses problems. His checklist of twenty common flaws should help the buyer beware.

The two-session course will be held on Monday and Tuesday, September 24 and 25, from 7 to 9:30 P.M.

Fee: $35 ($30 for Y members). M.C., V. Register in person, by phone, or by mail through September 20.

Adult Education Office, West Side YMCA, 5 West 63rd Street, New York, New York 10023; 787-6557.

SEIZING THE MOMENT

OUT IN THE WORLD BEYOND THE Hudson, people joke about "speeded-up New Yorkers" who race around offices so fast they throw up rooster tails of carpet lint. But speed and efficiency aren't synonymous, and the secret of getting things done is managing your time.

That secret is explored in another of Cooper Union's remarkably cost-effective (the fee is just $10) courses—this one on time management.

"People just get stuck—they procrastinate, they get paralyzed by choices, by the question of what to tackle first," says instructor Joanne Gucciardo, the program director of the Organizational Resource Company (planning, time-management, and marketing consultants to small businesses). "We teach students in this course how to organize their space and to clarify their priorities—to do things at the right time."

First, the class analyzes itself: who members are, what work they do, why they're there. "That way," Gucciardo explains, "we learn how much help they need." Students focus on their whole lives and their jobs in life—"wife, mother, daughter, designer, community activist"—then identify tasks and specific goals. After that, they're led to develop strategies to achieve those goals. "You have to learn how to break down a big task into little pieces that you can fit into your life. If the big task is, say, to sell your house yourself, you can start by identifying and reading one good book on residential real estate. One step, with an end in view."

Gucciardo teaches such basics as the self-management cycle, the 80-to-20-percent rule for deciding priorities, how to identify your own prime times (the best hours for solitary work, for telephoning, for thinking, for physical work), how to enlist the aid of other people, and much more.

For individuals who want to accomplish some major goal—complete a Ph.D. dissertation, leave a job and try something new, become a partner, put together a portfolio—this is a way to confront the obstacles. "Procrastination," Gucciardo notes briskly, "always comes down to fear of failure." So register. Now.

"Time Management Workshop" will meet for four Wednesdays from 6 to 6:55 P.M. beginning October 10.

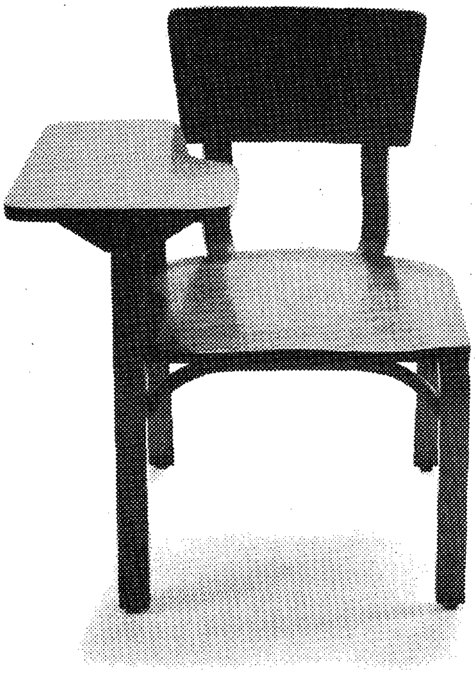
Fee: $10. Register in person or by mail through October 4.

Continuing Education, Cooper Union, 41 Cooper Square, New York, New York 10003; 254-6374.

TOOLING AROUND

LEE ACKERMAN IS A SCULPTOR, BUT what he teaches is joinery, the fine traditional craft of joining wood to create furniture. "I'm skill-oriented, not product-oriented," says Ackerman. The

Thousands of people with glamorous jobs can't wait to work here.



Some of the most successful people in the city regularly leave their desks for a desk at The New School. Because, whatever they do for a living, they have to keep learning. And a lot of impressive people are impressed by what they can learn here.

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Courses meet days, evenings and weekends, and may be taken on a credit or non-credit basis. If a new degree is also in your plans, The New School offers a wide range of programs from the undergraduate level through the Ph.D.

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skills he teaches in his twelve-session course, "Furniture Making With Hand Tools," at the Brooklyn Museum, include planing, chiseling, squaring up, and hand-dovetailing. The products—which in Ackerman's view are the means, not the end—are likely to be Shaker-style lap desks, deacon's benches, and tables.

It's not easy to make furniture solely with hand tools—planes, chisels, dovetail saws, and marking gauges—but Ackerman is concerned with quality, with pride of craft. "You can make a table with plywood and today's glues, but a dovetail joint is beautiful when it's done well. It holds well and looks good."

Some years ago, this course was offered and was quite popular. It was discontinued, however, when seven of the museum's period rooms were closed for renovation. This fall, the refurbished period rooms are to reopen, some of them with examples of furniture that will be studied and emulated by Ackerman's students.

Ackerman aims to establish an apprenticeship situation, teaching the use and care of the tools themselves as well as joinery skills. But students do their own work: "I work one-on-one with the individuals in the class to encourage individual growth—but I don't put my hands on their stuff," he says.

Would-be joiners enter at all levels of skill and accomplishment. They leave with a sense of traditional materials and craft techniques, and some have gone on to professional cabinetmaking.

The course will be held on Thursdays from 6:30 to 9:30 P.M. beginning October 11. Students must bring their own tools.

Fee: $175, plus a $25 membership fee. A.E., M.C., V. Register in person, by phone, or by mail from August 15 through the first day of class ($5 discount for registering before October 3).

The Brooklyn Museum Art School, 200 Eastern Parkway, Brooklyn, New York 11238; 638-4486.

MATHOLOGY

FUNNY HOW TRAUMAS RETURN TO haunt you. You snored through fractions, weaved through algebra, escaped from trigonometry, and danced past calculus only to find *math-uh-matics* rearing up to guard the gates to graduate school: No equations, no M.B.A.

Then along came Mathworks, with its popular ten-session "G.M.A.T. and G.R.E. Math Review" course. Its aim is to help people who are really rusty in math raise their scores on the Graduate Management Admission Test and the Graduate Record Examination. What it also does is provide a thorough and rapid review of all basic mathematics, as if the math-class part of your whole life were flashing before your eyes.

David Frieder and Mark Weinfeld started Mathworks several years ago and teach most of its classes. Both hold graduate degrees in mathematics, combine years of experience in teaching math to forgetful and discomfited adults, and have written and edited math texts. Frieder's book *Total Math Review for Graduate Admission Exams,* published by Arco, provides the text and the framework for this course.

"We emphasize relearning mathematics," Frieder says, rather than simply practicing on sample problems from the examinations.

Of course there's homework (do you want to learn this or don't you?), but here, homework is preview instead of review. First, you wrestle with a batch of formulas at home on your own; that's the preview. In the next class, Frieder and Weinfeld show where you went wrong, explain the underlying principles, and clarify everything. (But can all this help you with Trivial Pursuit?)

The course is scheduled to conclude just before the next round of G.M.A.T. and G.R.E. sittings. Mathworks will introduce this and its other courses at a free introductory workshop on Tuesday, September 4, from 6 to 8:30 P.M. Call 219-1214 for the workshop's location.

The course will be held on Tuesdays and Thursdays from 6 to 8:30 P.M. beginning September 11. Students will be notified where the classes will meet.

Fee: $225, plus a non-refundable $10 registration fee and $10 for the book. Register at the workshop, or in person or by mail through September 7.

Mathworks, Room 611, 225 Lafayette Street, New York, New York 10012; 219-1214.

HOME WORK

THE MOST FRIGHTENING MOMENT IN home ownership surely occurs the first night that something goes seriously wrong and you realize there's no one to call—no super, no landlord, no one else. You're *it.* When that happens, you'd better know what to do.

You can learn the hard way—stanching each leak, buying tools, and scanning home-repair handbooks even as the waters are rising—or you can learn the easy way.

This is the easy way: Guy Alland and other cabinetmakers and carpenters from the Knowhow Workshop can prepare you for what the nuclear-power industry calls events. In their twelve-session course, "Home Mechanics: Home Repair and Improvement," they begin by explaining how a house works or doesn't, providing a sense of the materials and systems in a building as well as an assessment of the various skills needed to cope.

They describe how to get the right tool for the job and how to use it, how to choose and use wood to fix and make simple things, how to hang things on walls, how to paint, and the basics of plumbing and electricity.

Each of the two-hour sessions involves lectures on these arcane matters and class participation in a workshop situation. "You'll get to practice with real valves," says instructor Alland, "to try mounting hollow-wall anchors in real, hollow walls."

The idea is to demystify what is behind the walls and under the floors, to teach enough so you can solve the problem yourself or know when to summon help, and to show you how to avoid getting ripped off when help does arrive.

You'll be in good hands with this crew; Alland served as a consultant to Time-Life Books during the development of its renowned and respected series on home repair and improvement—which Alland and his colleagues recommend.

The course will be held in four sections: Mondays from 5:55 to 7:45 P.M. beginning October 1, Tuesdays from 5:55 to 7:45 P.M. or from 7:55 to 9:45 P.M. beginning October 2, and Wednesdays from 10:30 A.M. to 12:20 P.M. beginning October 3. The classes will meet at 17 West 17th Street.

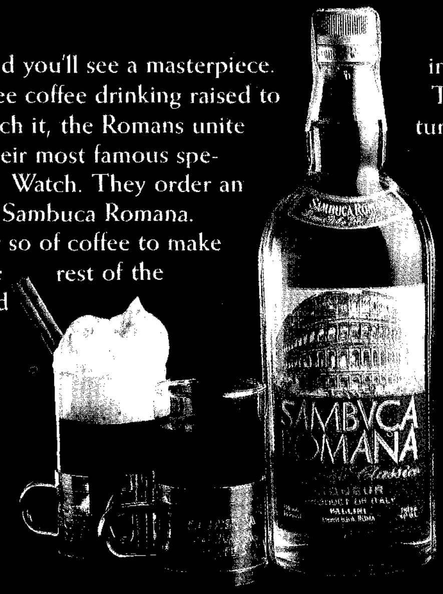
Fee: $150, plus a $20 registration fee. M.C., V. Register (at the New School) in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

WATCH ON THE WINE

ALL RIGHT, CHATEAU LA TOUR DE By is not Château Lafite-Rothschild. But it's not Thunderbird either. What it *is* is a pretty good 1981 vintage Bordeaux that sells in New York for less than $5 a bottle. It's just one of the two dozen low-cost wine "finds" featured in this special course for those who literally have a wine appetite and a beer income.

There really are good wines from France, Italy, and California available for about the price of a six-pack of beer. Of course, you have to know where to look and how to look. In two evening sessions ("Wines Under $5: 24 of the Best") at the New School, Jeffrey Loh—who whiles away his days as a sales representative for wine merchants Frederick Wildman and Sons—shows how to search and enjoy.



Look up in Rome, and you'll see a masterpiece. Look around, and you'll see coffee drinking raised to the level of an art. To enrich it, the Romans unite their coffee with one of their most famous specialties, Sambuca Romana. Watch. They order an espresso and they order a Sambuca Romana. One sip of liqueur, two or so of coffee to make room in the cup. Then the rest of the Sambuca Romana is tipped into the coffee and a memorable new taste is born. Try it. You don't need espresso. Sambuca Romana turns every cup of coffee into a Roman masterpiece.

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In the first session, Loh describes the parameters of tasting and how to recognize quality in wines. He goes on to decipher the labels, ascribing meaning to the names of producers, grape varieties, and regions. Class participation is encouraged in the tasting of six whites and six reds in the under-$5 bracket.

"We're talking table wines, wines that can just be opened and drunk, as well as those like the Château de By that benefit from laying down," Loh says. "They are at least *acceptable,* and many are better than wines selling for higher prices." The strength of the Yankee dollar makes these vintage times for wine bargains from France and Italy.

In his second session (which is also participatory, with another dozen exemplary wines to taste), Loh focuses on search techniques. The class will learn how to read the advertisements, understand the different price structures, and get tips on where to shop in New York.

The course will be held on Friday, October 12 and 19, from 7 to 9 P.M., and Friday, January 4 and 11, 1985, from 7 to 9 P.M., at the New York Restaurant School, 27 West 34th Street.

Fee: $50, plus an $18 wine fee. M.C., V. Register (at the New School) in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

THE POP ARTS

CANDID CAMERA

SOME TYPES OF COURSES CAN BE found only in cities like ours, where masters ply their trades: These are advanced classes, where it's assumed you know the subject and the techniques but aim to become a true professional.

If you know how to use a camera, J. Ross Baughman can teach you to become a free-lance photojournalist. He knows about the glamour *and* the reality of this work: He won a Pulitzer Prize for his pictures, but he also got wounded recently while on assignment in Central America.

"Attitude is very important in learning how to get going as a free-lancer," Baughman says. "I talk a lot about attitude and professional survival techniques as well as about the craft."

During this course, ten sessions at the New School, Baughman steers students toward production of an exemplary investigative photo essay on a subject close at hand—"there are so many things in New York we don't know about"—by having them develop a market profile of a given magazine ("you have to understand their editorial mix"). Then he asks students to come up with their own strategies for approaching the subject. "Do a story on battered wives, for instance, and you're going to have to figure out how to find the subjects, how to approach people." He asks for eight to twelve situations that can be conveyed photographically and has students first write a 1,000-word story. "The pictures must be arresting—*attention*-getting," he insists.

Along the way, Baughman will teach the rudiments of photographic storytelling. There'll be some surprise assignments, because, like a good Boy Scout, a good photojournalist had better be prepared. He'll pop illusions about the free-lance life: "You have to have drive, curiosity, sociability; there's very little luck involved."

To gain admission to the class, would-be students must show Baughman samples of their work. "They have to have their photo techniques under control. Then I look for a sense of rapport, for good color, for people pictures." Admission interviews will be held from 6 to 9 P.M. on September 20 and 25 at Wollman Hall, 66 West 12th Street, fifth floor. Bring your work; no appointment is necessary.

"J. Ross Baughman and the Investigative Photo Essay" will be held on Mondays from 7:45 to 9:30 P.M. beginning October 1.

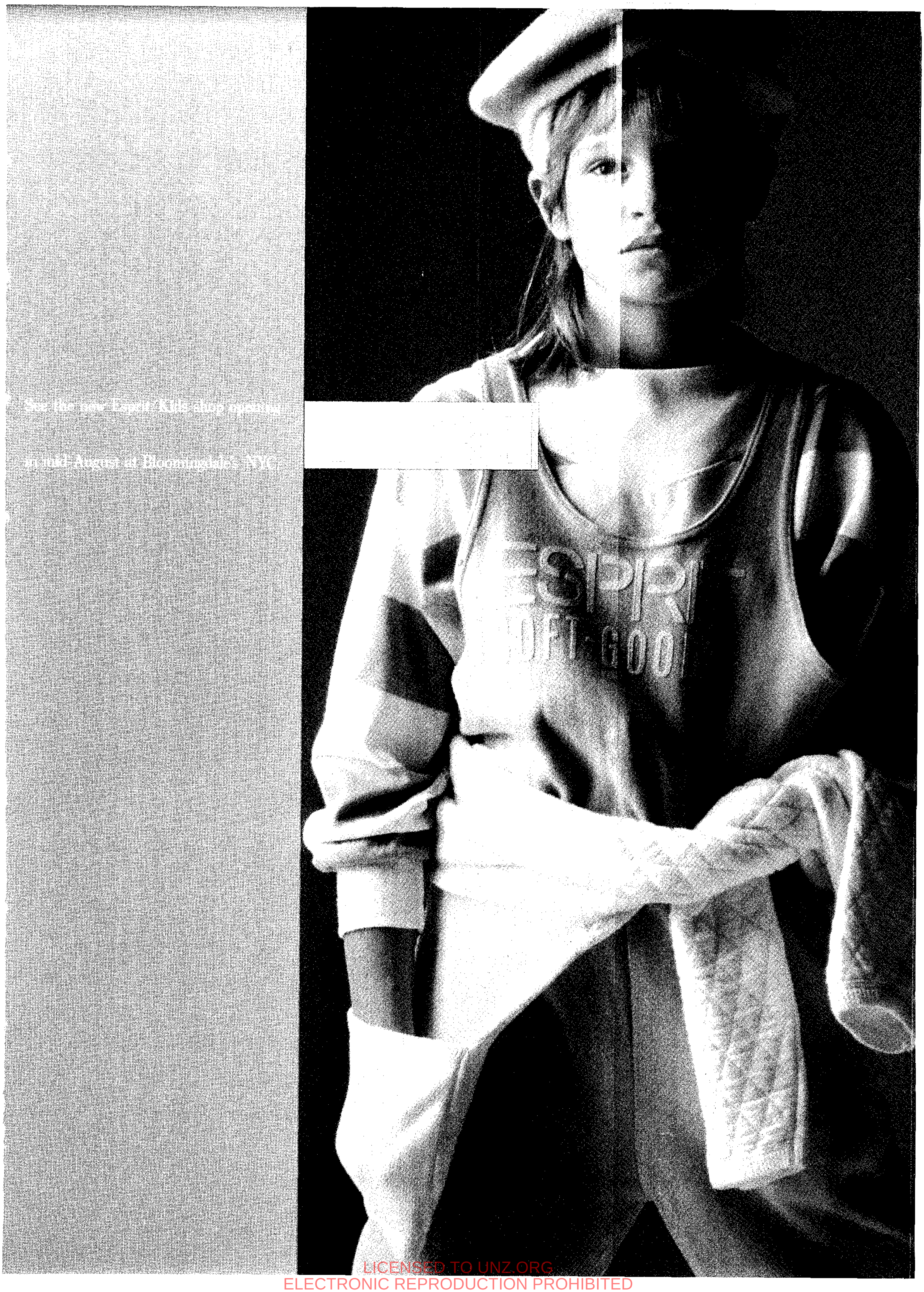
Fee: $275, plus a $20 registration fee. M.C., V. Register in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

THE PRIMAL SCREEN

"THE FILMMAKER'S DIALOGUE AT Lincoln Center" is a film buff's dream come true—a chance to play movie critic with yet unreviewed movies. Ralph Appelbaum's film series is a *preview* series, not an old-classics or thematic series. Last year, this class audience was the first in New York to see James Brooks's *Terms of Endearment.* There was Brooks in the Bruno Walter Auditorium of the New York Public Library at Lincoln Center, pacing and nervous, while the class watched his new movie. It was upon seeing their delighted reaction, says Appelbaum, that "he began to sense he had a hit." And

Assemblage photographed by Donal Holway.



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not long after Brooks's appearance in this class he collected an Oscar.

In the search for such excitement, Appelbaum, an instructor at the School of Visual Arts, says, "I believe the moviemaker is the real star, not the movie itself. So I go after the quality people first and then hope they've made a good movie." That's how he makes his selections, and he insists that the selected film *and* his guest(s)—whether directors, producers, actors, writers, or editors—appear on the same evening. And the film is usually shown before release, before the reviews are out.

Because release dates often change, we can't tell you now exactly which films and guests will show up this fall. But last year the class saw *Tender Mercies* and its star Robert Duvall; *Against All Odds* and its stars Jeff Bridges and Jane Greer, as well as its director, Taylor Hackford; *Splash* and its producer, Brian Grazer; *Romancing the Stone* and its director, Robert Zemeckis; *The Dresser* and its director, Peter Yates; and *Gremlins* and its director, Joe Dante. And many more.

Appelbaum, who in each session conducts a short interview with the evening's guest, followed by audience Q. and A., is going after these directors and their films: Mark Rydell and *The River;* David Putnam and his film on Vietnam, *The Killing Fields;* and Bill Forsyth (of *Local Hero*) and *Comfort and Joy.*

The twelve-session course will be held in two sections: Tuesdays from 6 to 9:30 P.M. beginning September 18 (no class on November 6) and Wednesdays at the same hours beginning September 19 (no class on September 26). The sessions will meet at the library at Lincoln Center, 111 Amsterdam Avenue, near 65th Street.

Fee: $205, plus a $15 registration fee. M.C., V. Register (at the School of Visual Arts) in person, by phone, or by mail through the first day of class.

Admissions Office, School of Visual Arts, 209 East 23rd Street, New York, New York 10010; 683-0600.

THE JAZZ SAGE

THERE ARE PEOPLE IN PHIL Schaap's class who say, "I don't know much about jazz, but I know what I like." Evidently, they know enough to take this four-session course, which meets in a real jazz club, the West End, 2911 Broadway, near 113th Street. Afterward, they know a lot more, because instructor Schaap's knowledge of jazz is encyclopedic. As listeners to his shows on WBGO and WKCR know, he can deliver more jazz facts per second than anyone on the air.

As jazz itself did, this class begins with New Orleans, and Schaap talks *origins,* talks "Bolden" and "Louie." In the second session, he considers the spread of jazz up the river to Kansas City, then to Chicago and New York, and explains how radio and the phonograph record in the big-band era quickly popularized jazz across the country.

Each evening, class begins with an unstructured half-hour of questions and answers, followed by a 45-minute lecture from Schaap. After Schaap winds down, there's a guest lecture by one or more musicians, some of whom will later play at the West End. It might be cornetist Bill Barry, or alto-sax men Benny Carter or Lee Konitz. "Doc Cheatham once talked for upwards of an hour," Schaap says. Then there are a couple of sets of live jazz: That's why the class is *there.*

Schaap's third class is a lesson in listening for non-musicians. If you can count, Schaap can teach you the basics of measure and time. Then you can identify the musical forms you're hearing. Schaap plays some of his own 78-r.p.m. records: "Sloppy Drunk," by Jay McShann; "Taxi War Dance," by Count Basie with Lester Young; or "Cool Blues," by Charlie Parker. You come out knowing about the blues.

The final session is devoted to sketches of jazz musicians the students are particularly interested in. Schaap brings in the records and books, outlines the biographical and discographical facts, touches on connections, influences. Ask about Eric Dolphy and Schaap will launch into a discussion about growing up black in Los Angeles in the 1920s, Dolphy's isolation and perfectionism, and his work with Ornette Coleman—everything, including where to find Dolphy's best recordings.

Live jazz, live Schaap, and a class that *knows* what it likes.

"Jazz at the West End" will be held on Tuesdays from 7:30 to 10:30 P.M. beginning September 18.

Fee: $48, plus a $5 registration fee. A.E., M.C., V. Register (at the Learning Annex) in person, by phone, or by mail through the first day of class.

The Learning Annex, 36 West 62nd Street, New York, New York 10023; 956-8800.

SHAKE AND BREAK

BREAK DANCING IS TROMPE L'OEIL in action: "In the moonwalk, it looks like you're moving forward when you're really going backward," explains mime artist and break-dance instructor Tim Williams. Of course, the moonwalk is really an electric boogie move, as opposed to real break-dance moves, such as back spins, that mean getting down on the sidewalk.

Williams teaches both the electric boogie and break-dance moves, starting with the robot and moving on through top and bottom rock, the wave, pop, King Tut, and on to various floats, walls, ticks, spins, and struts.

Each of Williams's evening sessions (wear loose clothes) starts with a twenty-minute warm-up. Then, with live drummer Bruce Smith backing up the tapes, Williams demonstrates the moves and tells you how to do them. A veteran street mime and dancer, he is assisted in class by the Fantastic Four breakers he met performing near Washington Square; Joey, Ray, José, and Charles float with the class, clarifying the moves. "That way, everybody gets the individual help they need," Williams says.

There'll be smaller ensemble work in the third session; for the fourth, Williams will devise a whole routine for everyone in the class (which, so far, has included more women than men).

When you do the pop or the lock right, it looks as if things inside are broken (bones, maybe). It also looks like fun.

"Break Dancing" classes will meet on Thursdays from 6:30 to 8 P.M. beginning September 6. The classes will meet at an Upper East Side junior high school.

Fee: $40, plus a $5 registration fee. A.E., M.C., V. Register in person, by phone, or by mail through the first day of class.

The Learning Annex, 36 West 62nd Street, New York, New York 10023; 956-8800.

BIRTH OF THE CLUES

WHAT DEVOUT MYSTERY READER faced with a line like "The sergeant says the bullet in her back came trom your gun. You wanna talk about it?" has not told himself he could write one of those? Maybe he could. Or maybe not. Maybe he's dead wrong. But this is his chance, see, to show his stuff. To make the big score. Yeah, to show the world what kinda guy he is.

You want to give it a ripple, here's your chance. This guy Jackson Burke has been around—been to the Coast, been to Cuba—and knows his stuff; he's published five thrillers in five years. "I learned a lot from older writers," he told me. "I know how I do it, and I can talk about it."

What he means is, he knows how to work backward, to build the plot in both directions, to plant clues—true or false—to set up a situation, then complicate it, then resolve it. Techniques, see? He expects you to do some writing; he turns the class into a workshop. The man likes to work with examples—with his own stuff, such as *Crazy Woman Blues,* written under the byline J. F. Burke, and with such good guys as Graham Greene, Eric Ambler, Dashiell Hammett, and Raymond Chandler.

This could be the big one, get it? So sign up.

The twelve-session course, "Writing Mystery Fiction," will be held on Thursdays from 1:30 to 3:30 P.M. beginning October 4.

Fee: $200, plus a $20 registration fee. M.C., V. Register in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

FINE LINES

"IT'S TOUGH TO BREAK INTO CARTOONing," says "Archie" comics artist Dan DeCarlo Jr. "If you don't work as an apprentice to a cartoon artist, there aren't too many places where you can learn it."

One place is the Brooklyn Museum, where DeCarlo draws on his ten years of experience limning Archie and Jughead

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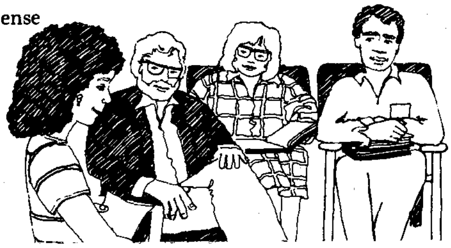

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and Betty and Veronica to conduct this studio class in cartoon drawing. Because cartooning is so diverse—"Some people want to do Superman and some people want to do 'Peanuts' "—DeCarlo gives his small class individual instruction. Beginners and advanced students alike work in a class that's part lecture—"I touch on things like perspective, anatomy, action"—and part workshop. He makes his points with chalk talks at the board (how else?) and induces students to draw, draw, draw.

DeCarlo did a lot of drawing himself as a painting major at Temple University and at the University of Colorado before turning to cartooning in a family apprenticeship situation: His father has been drawing "Archie" for about 30 years.

DeCarlo thus knows cartooning in depth and can talk about it: "I give a lot of information about the profession," from the matter of telling stories in sequential panels to how long a strip takes and how much it pays. The twelve-session course, "Wow! Cartooning," will meet on Saturdays from 1:30 to 4:30 P.M. beginning October 13. Students may be as young as high-school age.

Fee: $155 ($100 for high-school students), plus $25 museum membership. Register in person, by phone, or by mail from August 15 through the first day of class ($5 discount for registering before October 3).

The Brooklyn Museum Art School, 200 Eastern Parkway, Brooklyn, New York 11238; 638-4486.

THE ILLUSTRATOR'S ART

COMPARE AND CONTRAST ILLUSTRAtion as it is practiced on either side of the Atlantic. Three symposia make that possible this fall. Three times during the weekend of November 10 and 11, major European and American art directors and illustrators will convene, show their work (slides), and discuss it before a select audience—a gathering co-hosted by the Cooper-Hewitt Museum (the Smithsonian Institution's museum of design) and the annual publication *American Illustration.*

The first session, "How Illustrators Found Their Influences," features panelists Pierre Peyrolle, Ian Pollock, and Robert Weaver of New York, illustrators all, plus moderator Steven Heller, art director of the *New York Times Book Review.* The symposium will be held on Saturday, November 10, from 3:30 to 5:30 P.M.

Designer Walter Bernard of WBMG, Inc., moderates the second discussion, "Transplants: European Illustrators in the U.S." Three transplants who have flourished here, to our benefit, will show and tell: Julian Allen, Guy Billout, and Andrzej Dudzinski, of England, France, and Poland, respectively. The symposium will meet on Sunday, November 11, from 12:30 to 2:30 P.M.

At the third session, about working on both sides of the Atlantic, Marshall Arisman, illustrator and co-chairman of the media-arts department at the School of Visual Arts, will preside. Three art directors (Judy Garlan of *Atlantic Monthly;* Irene Ramp, deputy art director of *Time* magazine; and Wolfgang Behnken of *Stern*) will consider the vagaries of "European/American Art Directing." The session will meet on November 11 from 3:30 to 5 P.M.

All this is part of a larger four-day weekend, November 8 to 11, celebrating the publication of *American Illustration's* latest annual, scheduled for a September appearance. During this weekend, symposium members may also attend the museum's exhibition "European Illustration: 1974–1984," which opens to the public on November 13. From November 9 through 11, there'll be visits to the studios of some 40 graphic artists.

For information on the three symposia, call the program department at the Cooper-Hewitt (860-6868); for information on the weekend's other events, call Lita Telerico at *American Illustration* (460-5558). Attendance is limited to about 140 per session—register early.

Fee: for members, $19 for the series of three sessions or $7 per session; for nonmembers, $28 and $10, respectively. M.C., V. Register in person, by phone (860-6868), or by mail from September 4 through November 11.

The Cooper-Hewitt Museum, 2 East 91st Street, New York, New York 10128.

ISSUES AND ANSWERS

FROM ALL ANGLES

IS THERE SUCH A THING AS OBJECTIVE historical truth? Or only as many versions as there are observers? This fall, Columbia historian Carol Gluck will take an unusual binocular view of several major events in "World War II in American and Japanese History," and present it to her class, which will think it knows the truth.

"My idea," she says, "is to befuddle everybody, and this course does a great job." Her method borrows from *Rashomon:* First, an American historian will give a lecture on Pearl Harbor from the American perspective; then Gluck, who's steeped in Japanese history, will examine the "same" event from the other side's perspective. Meanwhile, the students will read both sides' histories, using books such as *Tojo and the Coming of the War* and Sherwin's *A World Destroyed.*

From befuddlement emerges perspective or enlightenment, or at least caution about the very idea of historical truth.

Gluck's course draws on guest lecturers from the Columbia history-department faculty and from elsewhere and gives various views of matters beginning with the Versailles Conference in 1919 and continuing through domestic conditions and foreign-policy positions in both America and Japan in the 1920s ("Both had their backs to the Pacific in the thirties," Gluck says). Then the course goes on through Pearl Harbor, wartime events, and diplomacy, dealing with the bomb, the Occupation, the Cold War.

The heavy reading list will include some of the renowned works of fiction that "mythologized the war," such as *The Naked and the Dead* and the Japanese story "The Catch."

Gluck, a lively talker, delivers many of the lectures, means to encourage dis-

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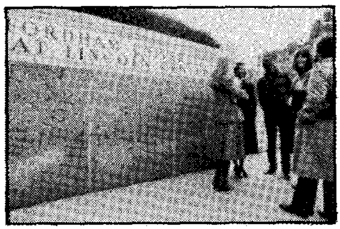

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cussion, and says, "It's a tough course full of strange material and funny names."

The 28-session course will be held Mondays and Wednesdays from 11 A.M. to 12:15 P.M. beginning September 10.

Fee: $864, plus a $15 application fee (payable by check or money order only). To register, call for an application, which must be submitted by September 6; a college transcript must also be submitted. (School of General Studies students can earn college credit for the course, but not toward a Columbia degree.)

Admissions Office, School of General Studies, 303 Lewisohn Hall, Columbia University, New York, New York 10027; 280-2752.

THE LAY OF THE LAND

NO, MANHATTAN IS *not* GOING TO subside under the weight of all these soaring steel towers, because, as geologist Sidney Horenstein explains, the weight of the hollow buildings is less than the weight of the solid stone removed for the foundations. New York is not only on very solid footing, it is "one of the most interesting and diverse areas in America, geologically speaking. Chicago is much duller."

Down there beneath the subways is the junction of three geological provinces, and that unique junction is what has drawn Professor Horenstein to offer "Geology of Metropolitan New York," under the aegis of the American Museum of Natural History. Relying on data that emerged from the city's great engineering projects—such as the digging of New York's water-supply system—Horenstein introduces the big picture geologically (we're talking hundreds of millions of years here); then, in his slide-illustrated lectures, he concentrates on what he calls the "details": the Appalachian Valley and plateaus, the highlands and the Newark Basin, the New England rocks. Finally, he moves onto the high plains of synthesis, with long looks at the millions-of-years flow of history and the only-yesterday alterations of the Ice Age: Long Island is two long Pleistocene moraines.

Horenstein knows where the fossils are buried—and can tell you where to look. He can explain why ridges are here and valleys there, why there are gaps and palisades. Whether you're running in Central Park, coasting on the Staten Island Ferry, or motoring through the Delaware Water Gap, once you've heard Horenstein, the land itself will never look the same; you'll know what you're looking at—and how it got that way.

The six-session course will meet on Tuesdays from 7 to 8:30 P.M. beginning October 30.

Fee: $35. Beginning August 27, call for a brochure, which contains mail-registration information.

Department of Education, American Museum of Natural History, Central Park West at 79th Street, New York, New York 10024; 873-7507.

THE VISION OF VAN GOGH

THE ENORMOUS AND LONGSTANDING popularity of the work of Vincent Van Gogh makes it difficult to view his art with a fresh, unbiased eye. But the Metropolitan Museum of Art is going to try. This fall, its major exhibition, "Van Gogh in Arles" (October 18 to December 30), will be accompanied by a lecture series, "Van Gogh and Post-Impressionism."

Painter and lecturer Claude Marks will seek to dispel the myths that have obscured the power and lucidity of Van Gogh's drawings and paintings. "I want to go against the stereotype of him as this 'mad genius.' In his letters you can see how articulate he was. He had very clear ideas about the direction of his work." These ten slide-illustrated lectures look at Van Gogh's early years and cover his changes in palette and technique, his meeting with Toulouse-Lautrec, and the sunburst of his painting at Arles in his "miracle" year, then go on to Van Gogh's legacy as seen in the Fauvist and Expressionist painters from Nolde to de Kooning.

Along the way, Marks aims to evoke the essence of Van Gogh's times and to emphasize his "remarkably taut, rigorous, urgent drawings"—thus providing a context for the exhibition's focus on 1888–89 in Arles.

The lecture series will be held on Tuesdays (except Election Day, November 6) at 6 P.M. beginning October 9.

Fee: $65. Register by mail through October 9. Single-lecture tickets ($8) may be available at the door. To check, call 570-3949. All seats are reserved.

The Concerts and Lectures Department, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, New York 10028; 570-3949.

FOREIGN-POLICY BRIEFING

IN CENTRAL AMERICA, WHICH IS THE real precedent—Vietnam? the Bay of Pigs? Is Secretary of State Shultz leading a flip-flop on the Sandinistas?

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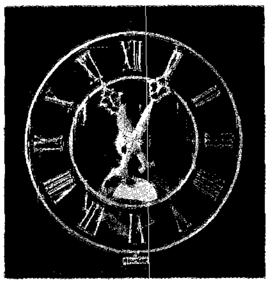

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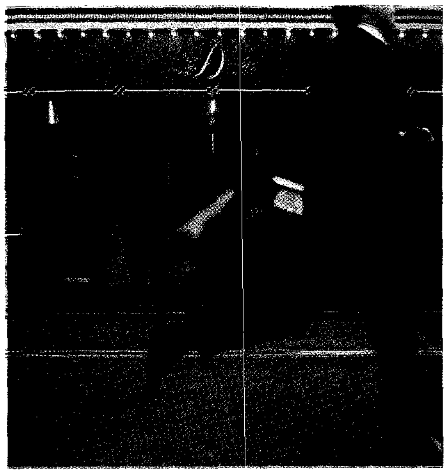

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session backgrounder on the issues and consequences that involve the United States and Nicaragua, El Salvador, Honduras, Guatemala, and Costa Rica.

"Think of it as an update for aware individuals," says course coordinator John C. Miller, a Latin-American-studies specialist. Miller has brought together some "interested parties" and their points of view. Steve Volk, former head of the North American Congress on Latin America, will start with a history of how things got this way; he'll be succeeded by James Chace, former editor of *Foreign Affairs,* who will summarize the history of U.S. foreign policy in Central America. The current-administration line will be delivered by Louis Segesvary, a staffer at the U.S. Mission to the U.N., and Congressman Stephen Solarz will give the opposition riposte. Other sessions will consider the church, the left, and the future of the region.

It's a forum format, so the class can insist on answers to their questions about aid, arms, human rights, and wrongs. Think of it as a briefing on your tax dollars at work.

The course will be held on Thursdays from 6:10 to 7:50 P.M. beginning October 18.

Fee: $130, plus a $20 registration fee. M.C., V. Register in person from September 4 through 28, by phone now through September 20, or by mail (letter with check must be postmarked before September 6).

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street (P.O. Box 1206, Stuyvesant Station), New York, New York 10009; 505-0467.

THE IMPERIAL PRESIDENCY

BY ELECTION DAY, IT MAY WELL seem that the presidency has grown to assume an inordinate portion of the government's power and of our attention. But for those who are not surfeited and who are thirsting after perspective, this six-part lecture series, "From Roosevelt to Nixon: The Emergence of the Imperial Presidency," is a rare opportunity.

The 92nd Street Y and moderator Dr. Richard Pious of the Barnard political-science faculty sought and got the scholars best qualified to dilate on presidents and presidencies. James MacGregor Burns will speak about F.D.R. William Leuchtenburg will consider Harry Truman. Fred Greenstein will talk about the hidden-hand presidency of Eisenhower. Doris Kearns Goodwin will focus on J.F.K. Robert Caro will weigh in on Lyndon Johnson. James David Barber will discuss the Nixon presidency.

Each of the speakers has published an authoritative book on the presidency and on American politics. (Moderator Pious is author of *The American Presidency.*) Each will talk about presidential responsibilities and constraints, will seek to identify trends and cycles, and will reflect—of course—on the present campaign. There will be questions from the audience and from moderator Pious, who's elated at this sequence of scholars: "I think it's going to be a good series," he says. "I can't think of people I'd rather see on this platform."

Seconded.

The series will be held on Tuesdays at 8:15 P.M. beginning September 25.

Fee: $36 for the series, single admissions $7. A.E., M.C., V. Register in person or by phone through the first day of class, or by mail through September 14. Tickets may be available at the door.

Lecture Series, 92nd Street Y, 1395 Lexington Avenue, New York, New York 10128; 427-6000 (information), 831-8603 (registration).

WHY NOT THE PAST?

IN SOME SPOTS, NEW YORK'S VIBRANT past is obvious—the Brooklyn Bridge, Trinity Church, Central Park—but despite the relentless newness in midtown, evidence of New York's past is *everywhere.* You can see it in buildings, names, streets, the very shapes of the islands—if you learn to look.

A visual history of New York City comes into focus with this four-session course by Nancy Kessler-Post, the associate curator of paintings, prints, and photographs at the Museum of the City of New York.

It's chronological, of course, starting with the resident Indians and arriving Dutch in the 1600s. Then, using as examples the museum's collection of early paintings and prints, the sessions move through the changes that took place: for instance, when Manhattan's center moved uptown via Broadway, leaving a trail of architectural survivals.

Kessler-Post also outlines developments in New York's politics and commerce that paralleled the city's rise to world eminence. There are incredible stories here, big and little, from those of immigration and Ellis Island to the question of whether Canal Street ever held water. This course is given in conjunction with a lower-Manhattan walking tour that will pass Tweed's Courthouse, Fraunces Tavern, and Bowling Green.

The course will be held on Tuesdays from 6 to 7:30 P.M. beginning October 23. The walking tour will take place Saturday, October 20, from 1 to 3 P.M.

Fee: $30 for members, plus $7 for the

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walking tour; for non-members, $35 and $9, respectively. M.C., V. Register in person or by phone through October 19, or by mail through October 12.

YWCA of New York City, 610 Lexington Avenue (at 53rd Street), New York, New York 10022; 755-4500 (information), 751-3335 (registration).

VOICE OF AMERICA

CONSIDERING THE CLASSICS OF American literature, one could say that the *quest* is the dominant theme. Look at *Moby Dick*. Look at *Huckleberry Finn*. Look at *Gatsby*. Then look at the selections for this fourteen-session course, "Contemporary American Fiction," at the New School. Even now American writers are ruminating on some kind of quest, some kind of song of the open road.

Alice Walker's *The Color Purple*, E. L. Doctorow's *The Book of Daniel*, James Dickey's *Deliverance*, and John Cheever's "The Country Husband" are among the novels and stories chosen by instructor Nancy J. Levine. A novel-a-week pace is maintained here, and in each participatory session, Levine points out the landmarks alongside these turbulent fictive journeys. If Barthelme, Hawkes, Pynchon, et al. have lost you, this course can serve as a set of directions through the fiction of these decades—"the angry fifties, the rebellious sixties, the discordant seventies, and the agitated eighties" now unfolding.

The course will meet on Tuesdays from 7:45 to 9:30 P.M. beginning October 2.

Fee: $190, plus a $20 registration fee. M.C., V. Register in person, by phone, or by mail through the first day of class.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

LANDMARK CASES

REAL-ESTATE MOGULS AND FACILE architects with their glass blocks make it look easy to build anew. What seems impossible in a city under land-value pressure is keeping the old amenities that created that very pressure. Cities change—and not, automatically, for the better.

No group is more acutely aware of change and preservation, or more knowledgeable about the constant need to stay attuned to the city's dynamics, than the New York Landmarks Conservancy.

A six-lecture series, "Conserving New York," co-sponsored by the Metropolitan Museum of Art, is the latest effort to

---

New York

Education Information

For further information on any of the programs listed below, check the appropriate box(es), fill in the coupon, and mail it to the address below. Please limit your request to six schools.

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- ☐ **Fordham University**
- ☐ **French Institute/Alliance Francais**
- ☐ **Hayden Planetarium**
- ☐ **Hebrew Arts School**
- ☐ **Heschel School**
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- ☐ **The New School**
- ☐ **New York School of Interior Design**
- ☐ **New York University**
- ☐ **92nd Street YM-YWHA**
- ☐ **Old Westbury Gardens**
- ☐ **The School of Sacred Arts**
- ☐ **School of Visual Arts**
- ☐ **South Street Seaport Museum**
- ☐ **The Spanish Institute**
- ☐ **Universidad del Noreste**
- ☐ **West Side YMCA**
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CITY __________ **STATE** __________ **ZIP** __________ see how New York is working (or not), what is affecting its direction, where hazards or opportunities are emerging. Experienced and sensitive observers (and doers) will examine New York now, and share their findings: Senator Daniel Patrick Moynihan on the politics of conservation; John Belle and William H. Whyte on architecture and movement; Hugh Hardy on opportunities; Milton Glaser on design; Brendan Gill on the fabric of the city; and Arthur Rosenblatt (series moderator) on books and art and the city.

The sessions will be held on Wednesdays at 8 P.M. beginning November 7.

Fee: $50. Register by mail through October 17. Tickets ($10) may be available at the door. All seats are reserved.

The Concerts and Lectures Department, Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, New York 10028; 570-3949.

VENTURING OUT

CLIFF HANGERS

FIRST A ROCK, THEN A MOUNTAIN. The basic climbing techniques are the same.

Instructor David Brandstein introduced himself to rock climbing by bicycling over the George Washington Bridge and climbing the New Jersey Palisades. "With no ropes or anything. Crazy," he says. "I was a daredevil kid."

In a more circumspect and safe manner, he introduces students to rock climbing: He lectures on techniques, equipment, and attitudes—"about enjoyment, about safety, about patience." His class then undertakes some "bouldering," which is climbing without height; it means moving laterally along a rock face, clinging by fingers and sneakered toes. Next come some upclimbs, and then *rappeling*, which is the real thing: backing off and descending a sheer cliff while secured by ropes.

"It's for people who've done no technical climbing," says Brandstein (who's done a lot of technical climbing). "We use a harness and belay ropes; the guides, not students, man the belay ropes. It's safe. No one can fall."

Afraid of heights? Well, so is Brandstein, who admits to growing dizzy when he looks from the window of his fourth-floor apartment. "I talk about it. Fear of heights is absolutely normal, but it's something you can work with, and if you don't get overwhelmed, it's stimulating." Brandstein goes on to note that rock climbing is safer, with fewer injuries, than many other sports.

Outdoorsman Brandstein also teaches advanced climbing and winter climbing, conducts outdoor-survival courses, and leads adventure-travel expeditions to the Yucatán when he's not consulting on management problems—he holds a Ph.D. in anthropology.

He feels strongly about rock climbing—literally the first step in mountain climbing—and likes his classes (all ages, both sexes) to *enjoy* it, whether because of or in spite of the heights. This introductory class is a small-group experience that takes a single long day; it includes round-trip transportation from Manhattan to a scenic cliff site overlooking the lower Hudson Valley and a post-climb champagne celebration. A hot-tub session is optional.

"Introduction to Rock Climbing" will be held on Saturday, September 8 or 22; Saturday, October 27; Saturday, November 10; or Sunday, November 18, all from 8:30 A.M. to "about 6 P.M."

Fee: $33, plus a $5 registration fee (hot tub, $3.50). A.E., M.C., V. Register in person, by phone, or by mail through the day before the class.

Westwinds Learning Center, 245 West 72nd Street, Suite 2A, New York, New York 10023; 877-0677.

THE JOY OF SEXTANTS

TEACHING NAVIGATION IS AN OLD tradition at the Hayden Planetarium. Why? Because they've got their own little sky there, in the Sky Theater. Students with sextants can practice sighting in on the principal stars and *find* themselves. That way, when their yacht drifts beyond sight of the coast some night, they won't automatically get lost.

First, though, it's a good idea to learn navigation in coastal waters where the basic aid is not the star, but the chart.

Chart work is just one of the specialties of Dr. Fred Hess of the SUNY Maritime College, who's taught at the Hayden for 26 years. He introduces small-boat (power or sail) owners—or prospective owners—to piloting and dead reckoning. He considers the compass, bearings and fixes, reading buoys and lighthouses—"each light behaves differently, and its little act is a navigational message"—plus currents, tides, rules, and safety. There's no such thing as a driver's license for boaters, of course, but they do need to know what they're doing and where they're going. Hess is able to draw on a store of sobering, cautionary anecdotes.

Once you learn to read the charts, the aids, the coastline, and the pilot guides, then maybe you can advance to the two celestial-navigation courses taught under the Hayden's sky, where other experienced mariners explain such wonders as how to find your way to Bermuda—774 miles out there, with nary a street sign. Think of it.

The ten-session "Navigation in Coastal Waters" course will be held on Wednesdays from 6:30 to 8:40 P.M. beginning September 19.

Fee: $95 (10 percent discount for members), plus about $10 for a navigation kit. Register in person through the second night of the class, or by mail through September 12.

Course Registration, American Museum–Hayden Planetarium, 81st Street and Central Park West, New York, New York 10024; 873-1300, ext. 206.

HIGHER THAN A KITE

THE FIRST SMALL STEP TOWARD FLYING on your own ought to be taken toward the Hayden Planetarium. Not because they own the sky, but because they operate one of the better-equipped ground schools for nascent pilots.

This is the introductory course that prepares for taking the standard FAA written examination for private or commercial pilots, and it is offered in other schools that are FAA-approved. But the Hayden is also equipped to prep for the instrument license and offers the use of an ATC-510 flight simulator, which gives a much better feel for flying than any textbook.

Visual and electronic navigation will be introduced, along with basic principles of aerodynamics—why is there air? And why *do* planes stay up? A lot depends on the weather, on engine performance, and on instruments—and those matters are dealt with.

Pilots need to know plenty about FAA regulations, about communications, about charts, and . . . about flight safety. It's all covered here, in fourteen sessions.

"Ground School for Private and Commercial Pilots" will meet Mondays and Wednesdays from 6:30 to 8:40 P.M. beginning September 17.

Fee: $175 (10 percent discount for museum members). Register in person through the second day of the class, or by mail through September 10.

Course Registration, American Museum–Hayden Planetarium, 81st Street and Central Park West, New York, New York 10024; 873-1300, ext. 206.

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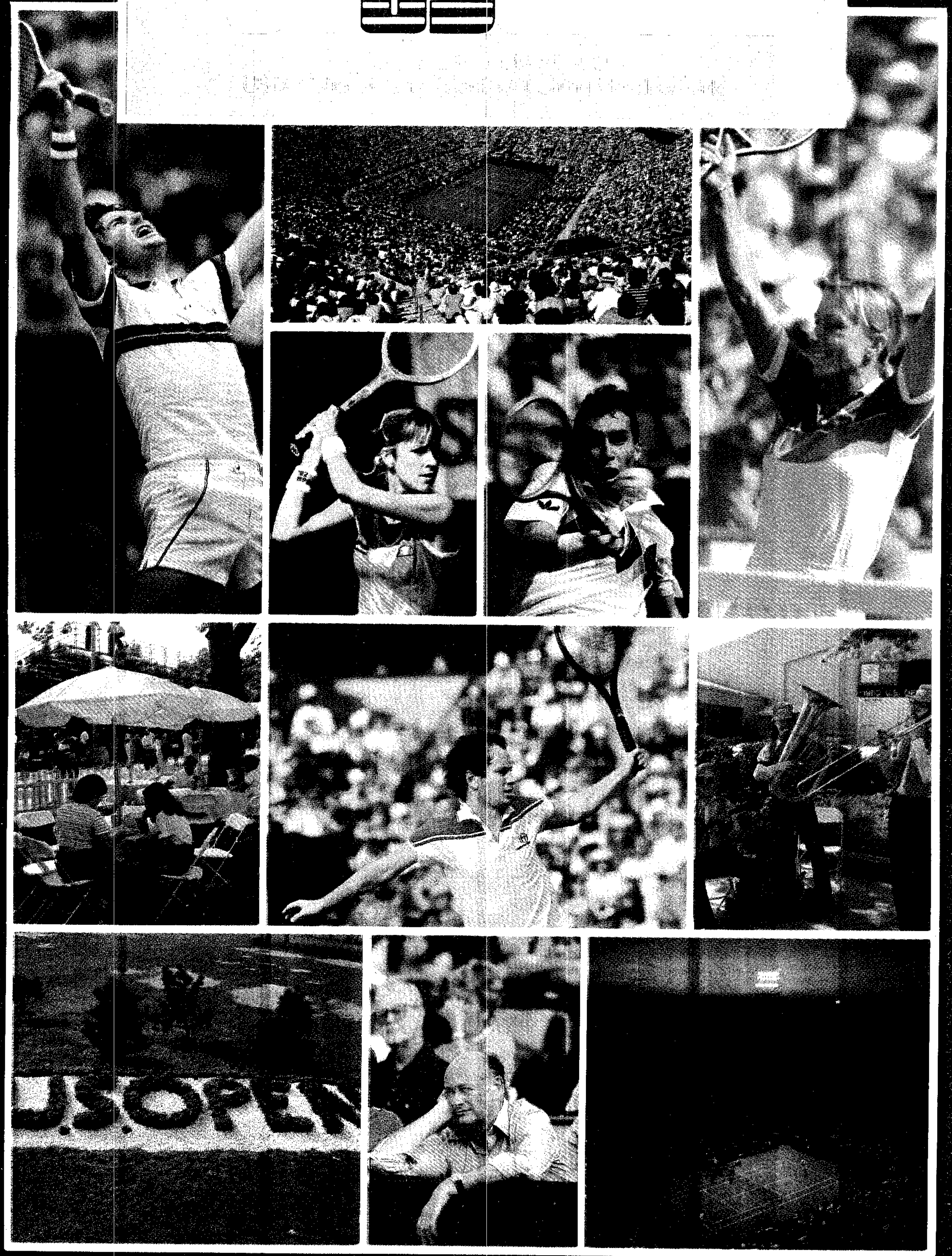

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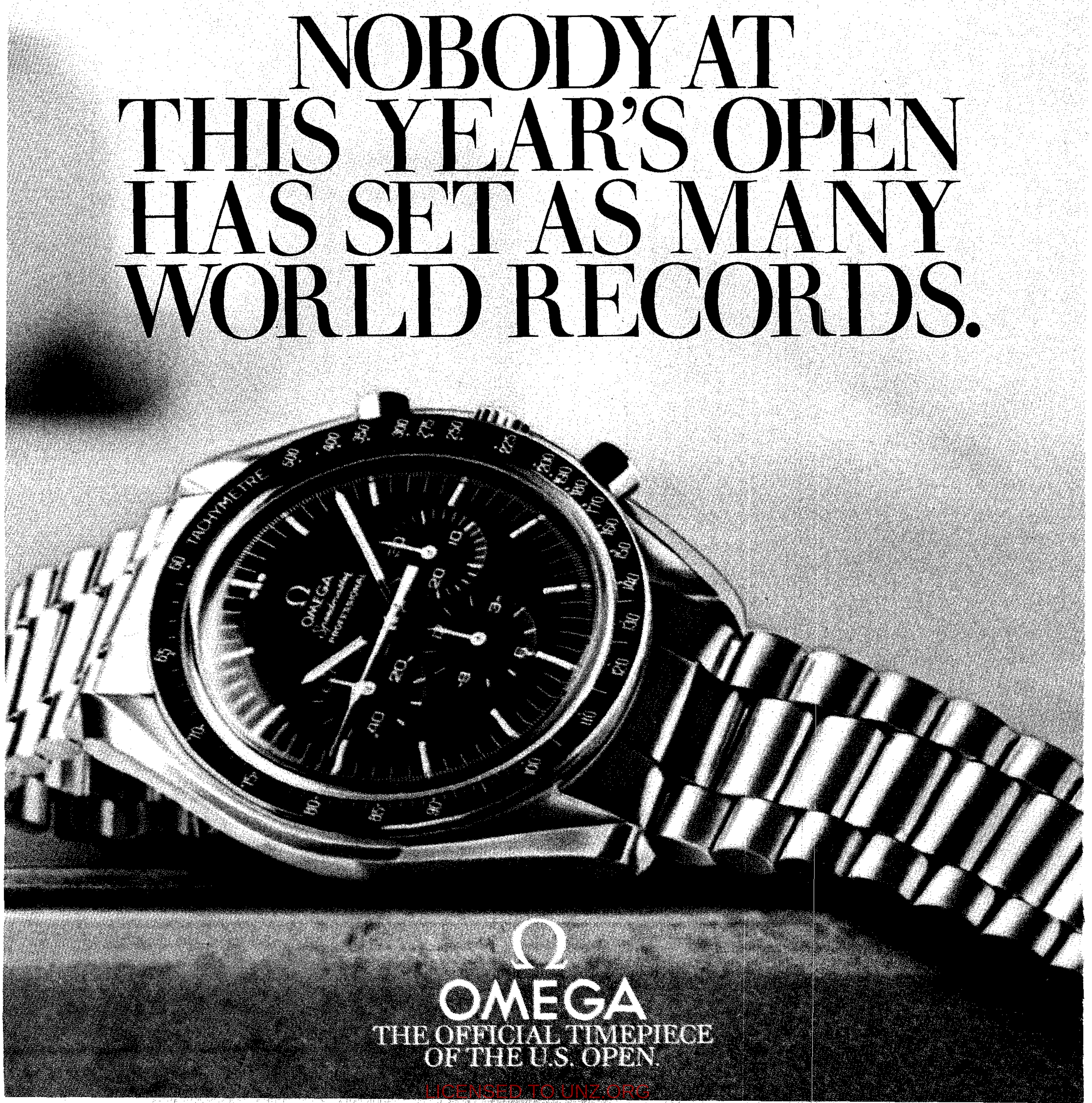
NOBODY AT THIS YEAR'S OPEN HAS SET AS MANY WORLD RECORDS.



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THE U.S. OPEN AT FLUSHING MEADOW: ONLY IN NEW YORK

By MAURY ALLEN

'84 US OPEN

TABLE OF CONTENTS

The U.S. Open at Flushing Meadow: Only in New York *by Maury Allen* . . 3A
A Century of Highlights 4A
Previewing the 1984 U.S. Open *by Bob Greene* 8A
National Men's and Women's Singles Finals 1960-83 . . . . 9A
Another Triumph for Martina? *by Mary Carillo* 16A
U.S. Open Trivia 18A

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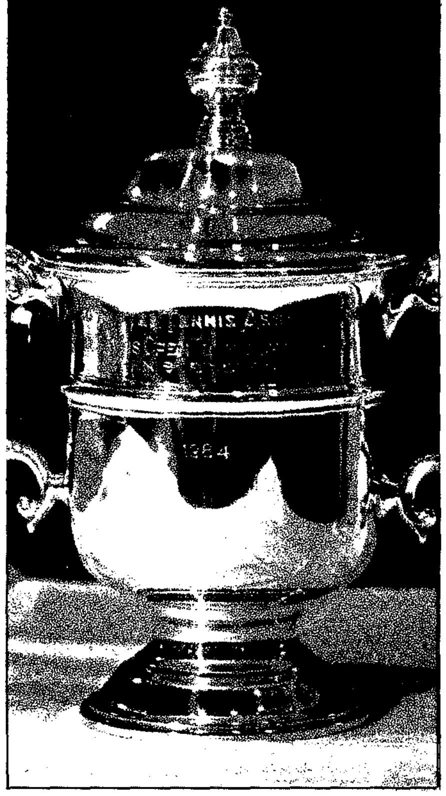


The stalwart survivors of two grueling weeks of world-class tennis will emerge on September 9 as the men's and women's champions of the 1984 U.S. Open at the U.S.T.A. National Tennis Center in Flushing Meadow Park.

Tennis has been the essence of the Flushing site since Jimmy Connors and Chris Evert Lloyd won the first U.S. Open titles there in 1978. Yet the area's history goes well beyond the sport, deep into the character of New York City; it's a mirror image of the fun, tenacity, excitement, and determination of New Yorkers themselves.

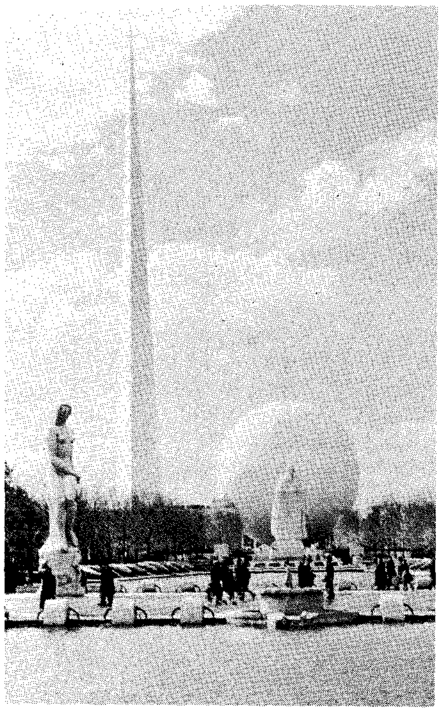
"I love to play here," says Jimmy Connors. "I love to go out there and bleed and bust a gut for those people. New Yorkers really get into a match. They want to see you throw everything you have into a match. That's what I try to do, and I think that's why I'm a popular player here."

The site where Jimmy Connors or John McEnroe or Ivan Lendl or Mats Wilander or Jimmy Arias or some unexpected winner will stand that championship Sunday is filled with local history. Before the turn of the century, the area now serving as home for the finest tennis in the world was a dump site. Trash was hauled by horse-drawn carts and deposited on the fallow land. A few hours by carriage from Manhattan, Flushing Meadow was never expected to be part of the glamour of the city.

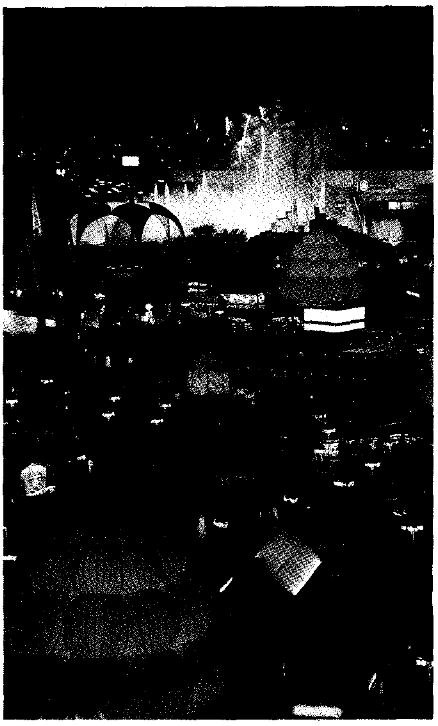
Fulfilling a dream of city planner Robert Moses, Flushing Meadow was selected early in 1936 as the site of the New York City World's Fair. Millions of people streamed to Queens to view the scientific and social progress of many of the world's nations.

Two architectural creations, the three-sided Trylon and the rounded Perisphere, symbols of the fair, became, in essence, the symbols of New York City. The fair opened in April 1939 and ran through the fall of 1940. Not even the outbreak of World War II in September 1939 seemed to steal any of the luster from the exhibitions or curtail activity on the scene.

The fair ended, most of the buildings came down, and the site was left unused again, except for the Aquacade and the New York City Building, which housed a skating rink. Attention turned to the war



Trylon and Perisphere of the 1939 World's Fair.



1964-65 World's Fair.

THE U.S. OPEN AT FLUSHING MEADOW: ONLY IN NEW YORK

efforts after December 7, 1941, and the fairgrounds were neglected. Derelicts used some of the damaged buildings as shelter on cold winter nights. By 1945, all of the old fair buildings had been demolished. The grass was cut, the derelicts scattered, and the focus of the city returned.

The United Nations, established at a conference in San Francisco in 1945, awaited the construction of its Manhattan home. In the meantime, the world's nations met on the grounds of the old fair site from 1946 to 1950.

When the United Nations moved from Flushing, it left some new structures surrounded by well-tended grounds. People returned to enjoy the huge, quiet expanse.

In 1964, another World's Fair was held at the site. Various companies erected temporary exhibition buildings, with the proviso that the city maintain the grounds as a public park at the fair's end. A permanent structure erected for the fair was the Singer Bowl, built by the Singer sewing machine company. This small stadium, on the edge of Flushing Bay, is where concerts, theater, and sporting events have been held since the close of the fair.

Tennis began booming in this country with open tennis, and the site of the old national championship in Forest Hills was criticized as too limiting, too small, and out of the way.

The national championships for men had begun in Newport in 1881, moved to the West Side Tennis Club in 1915, to the Germantown Cricket Club in Philadelphia in 1921, and back to Forest Hills' West Side grass in 1924. It remained there until 1977, a soft-sell, laid-back, stuffy, private discipline for the few. But if New York City was to remain the centerpiece of American tennis, a magnificent modern structure was needed.

In 1977, W.E. "Slew" Hester, the U.S.T.A. president and a man of foresight, decided that the old World's Fair site would be the perfect place for these expanded tennis needs.

The U.S.T.A. National Tennis Center at Flushing would be loud and brash and noisy and colorful—New York City in miniature—ethnic instead of selective, public instead of private, boisterous instead of sleepy. This was to be tennis for the people, ensured by limiting U.S.T.A. use to 60 days a year so New York tennis players—armed with ten-dollar court

A CENTURY OF HIGHLIGHTS

1881
First men's singles tournament begins August 31 with 25-man draw and thirteen pairs in the doubles competition. Richard Sears wins the first of his seven successive singles championships on September 3.

1885
First American-made balls (Peck & Snyder) used in championships, but British-made Ayres balls were used in 1886 before Wright & Ditson developed American balls that became United States standard for the rest of the nineteenth century.

1912
Bill Tilden wins the first of his men's record sixteen national championships by teaming with Mary K. Browne in mixed doubles at Philadelphia.

1914
Newport Casino adds 1,300 seats to raise capacity of championship court to 3,900, but Dick Williams's defeat of McLoughlin in men's singles final on September 1 is last championship to be contested at Newport after 34 years.

1915
First national men's singles at West Side Tennis Club is delayed by rain one day at the start.

1921
National women's singles moved from Philadelphia Cricket Club after 34 years to West Side Tennis Club; men's singles shift to Germantown Cricket Club in Philadelphia while construction begins on stadium at West Side, which is completed in 1923.

1929
Helen Wills completes third straight singles sweep. In taking women's singles in 1927, 1928, and 1929 she doesn't lose a set in three years. Tilden wins record-equalling seventh men's singles title.

1938
Six days of rain force final back to September 24, latest ever, but Don Budge completes first grand slam in tennis history by defeating Gene Mako, 6-3, 6-8, 6-2, 6-1, in men's singles final.

1940
Don McNeill defeats defender Bobby Riggs and becomes last men's singles champion to play the final in long trousers, although Billy Talbert wore trousers in championship defeat by Frank Parker in 1945 to conceal heavy brace and bandages on his injured knee.

1942
Owing to war-time travel restrictions, the five major championships are all contested at the same site at the same time—the West Side Tennis Club, from August 27 to September 7. This format is followed until 1946.

1946
National singles matches at Forest Hills are regularly televised for the first time (by NBC), and first post-war championship singles draw 62,509 for nine days.

1960
Margaret O. duPont wins third successive mixed doubles with Neale Fraser, giving her 25 national championships, a record for all players.

1968
First U.S. Open offers total prize money of $100,000. Virginia Wade is surprise winner in women's singles. Rain delays men's final until Monday, September 8, when Arthur Ashe defeats Tom Okker. Okker collects men's first-place money of $14,000 since Ashe is an amateur and can receive only $28-per-day expenses. Wade gets $6,000 for winning women's title.

1970
"Sudden death" nine-point tie-breaker introduced by tournament chairman Billy Talbert.

1973
Parity between men and women after opening rounds in prize money with two Australians, Margaret Smith Court and John Newcombe, collecting $25,000 each for their victories in singles.

1974
Last grass-court championships played with Billie Jean King and Jimmy Connors winning singles titles. Chris Evert makes the semifinals for the fourth straight year after having been the sensation of the 1971 Open as sixteen-year-old "Chrissie" before losing to King in a sold-out semifinal.

1977
Last Open played at West Side Tennis Club with Guillermo Vilas defeating Jimmy Connors in final men's championship at Forest Hills.

1980
John McEnroe defeats Bjorn Borg in thrilling five-set men's final before 20,172, on September 7. The Open attracts 364,370, then a world tournament attendance record. Chris Evert Lloyd wins fifth women's singles by defeating Tracy Austin in semifinal and Hana Mandlikova in final.

Information courtesy of U.S.T.A.

THE AMERICAN EXPRESS COURSE IN FINE DINING

Lesson 164: What to do when the Open closes.

After a day of vicious volleys and brutal backhands, why not serve up a night on the town? After all, watching the U.S. Tennis Open isn't the only way to be in the swing of things.

So once the competition's through, come rally at any of these fabulous restaurants.

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Manhattan Market. 1016 2nd Ave., 752-1400. Pre and post-theatre, modern American cuisine.

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THE U.S. OPEN AT FLUSHING MEADOW: ONLY IN NEW YORK

rental fees—could use the same courts where Connors and Borg and McEnroe and Evert Lloyd and Navratilova played for big bucks.

From its opening in 1978, when Evert Lloyd and Connors took top honors, the National Tennis Center at Flushing was a different type of tennis facility. The rebuilt Singer Bowl—complete with lights for night play—was renamed the Louis Armstrong Stadium. Early in the stadium's history, young nasty was pitted against old Nasty, John McEnroe versus Ilie Nastase. The match exploded into a seat-tossing, finger-jabbing, obscenity-filled event that quickly put a New York stamp on the center and, to some degree, on the game.

People who had never witnessed a tennis match sat high above the hard courts. Beer bottles were everywhere. Cheering during points was not uncommon; booing bad calls not unusual. Instead of the expensive silk summer dresses and seersucker jackets of Forest Hills, U.S. OPEN T-shirts, faded jeans, and sandals became the fans' uniform. It didn't take long for New Yorkers to put their stamp on this new tennis style and make Flushing Meadow the peoples' court.

Of all the players who appeared here in the early days, Connors, the street-wise kid from Belleville, Illinois, seemed to understand the New York tennis fans best. "They have a history of sports in this town. They understand what it takes to win. They appreciate effort. I enjoy playing here because I can feed off the crowd and draw strength from them in a tough match. I enjoy them and they enjoy me," he said.

Connors was never above a friendly wave, a kidding remark, a self-deprecating gesture, a mock faint if he felt the timing was right. He won his first Open here in 1978 and came back in 1982 from a bad stomach to win his second, over Ivan Lendl. Connors had earned the crowd's affection with his total dedication to excellence.

At one point in the 1982 Open, Connors had to leave the court. When he returned, he tugged at his shorts so that the crowd would clearly understand that his absence had been vital. They laughed, yelled warmly at him, and applauded.

New York sports fans have long considered an athletic event incomplete without their own participation. When Borg settled back at the baseline to test his opponent's patience, they booed his intransigence. When young Tracy Austin and Andrea Jaeger engaged in a moonball war on the stadium court, spectators shuffled their feet, engaged in conversation, and left for ice cream cones. When a decision by umpire Frank Hammond went against their grain, they waved handkerchiefs and threw seat cushions. Overzealous fans have been escorted out of the stadium more than once.

At the National Tennis Center there are 23 additional outdoor courts where the smell of hot dogs and beer is as common as the labored breathing of a qualifier fighting for a chance at stadium-court pressures. In many cases, the early rounds present more close-up drama than the televised final matches. Unseeded players have a way of rising up and knocking down a heralded name. It was just last summer that a skinny, sixteen-year-old unknown named Aaron Krickstein beat Vitas Gerulaitis. His father, Vitas Gerulaitis Sr., a former tennis player of note, serves as the teaching pro at Flushing.

While the players maintain their proper whites or wear soft, gentle hues, the fans gather at Flushing in what can only be called New York chic. The most stylishly dressed Manhattan matron lines up at a food stand next to a fellow in tactically tattered jeans, a rainbow-colored shirt, and a cardboard box worn as head covering. Neither will turn the other's head.

Athletic events have a way of reflecting their surroundings, and the U.S. Open is nothing less than New York in miniature. Anything can happen—on the court or off. And it usually does. There's a reason they didn't name the place Enrico Caruso Stadium.

Maury Allen is a veteran sports writer with the New York Post *and the author of more than twenty sports biographies, several dealing with tennis.*

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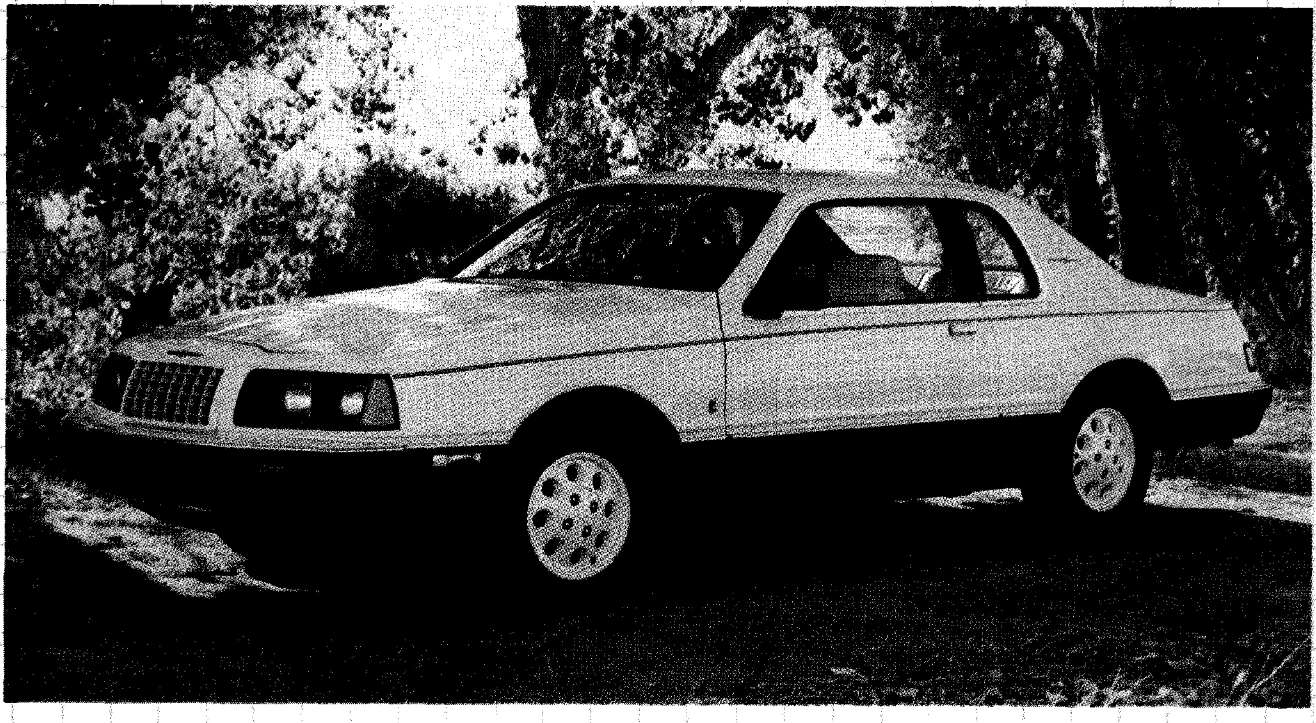


PREVIEWING THE 1984 U.S. OPEN

By BOB GREENE

Blame it on Bjorn Borg.

Oh, it's true that the Swedish superstar has never won the U.S. Open, and the third jewel in tennis's Grand Slam has been dominated by Americans since it moved to the hard courts of the U.S.T.A.'s National Tennis Center.

But it's Borg, with his unflappable demeanor and pin-point, two-fisted backhand passing shots, who has spawned the horde of young players, predominantly Swedish, who are now making a run at the crown.

Since the U.S. Open left the friendly confines of the West Side Tennis Club and moved into its concrete-and-asphalt home in Flushing Meadow in 1978, only six players have reached the finals of the men's singles. And while the title has turned out to be the personal pride and property of two American left-handers, Jimmy Connors and John McEnroe, only two non-Americans have reached the zenith of the championship match.

Borg, the dominant figure in tennis for nearly a decade, fell to both Connors and McEnroe in his trips to the men's singles championship match, while Connors has taken the measure of Czechoslovakia's Ivan Lendl the last two years.

And in the women's singles, the domination has been even more complete, with either Martina Navratilova, Chris Evert Lloyd, or Tracy Austin reaching the final in each of the past nine years—Evert Lloyd winning six times.

The odds are strong that Navratilova and Evert Lloyd will be the center of attraction on Saturday, September 8, when the women's singles championship will be contested, and that either McEnroe and Connors, or both, will be at center stage at Louis Armstrong Stadium the following day for the men's singles final.

Yet there's the "Borg Factor(y)."

For most of the pretenders to the throne, the first stop will be on one of the outside courts. And with fields of 128 in both the men's and women's singles, there are plenty of contenders with the physical ability and drive to reach the final.

After Borg lost the 1981 U.S. Open final to McEnroe—a loss that effectively ended the Swede's competitive career—a veritable army of modern-day Vikings has invaded the tennis courts around the world, led by Mats Wilander, who, in 1982, became the youngest-ever champion of a Grand Slam event when he shocked most of the top clay-courters in the world to capture the French Open.

But Wilander was just the beginning, the tip of the "ice-Borg." Teamed with Anders Jarryd and Hans Simonsson, the Swedes battled their way to the final of the Davis Cup last year before finally losing to Australia in a tie played down under on the Australian's favorite surface: grass.

Clockwise, from top left: Jimmy Connors, Chris Evert Lloyd, Anders Jarryd, Mats Wilander, Stefan Edberg, Tracy Austin, John McEnroe.

PREVIEWING THE 1984 U.S. OPEN

And it was Wilander who won the men's singles at the 1983 Australian Open, while another young Swede, Stefan Edberg, completed the Grand Slam sweep of the junior boys' titles, capturing the French Open, Wimbledon, and U.S. Open prior to his triumph at the Australian Open.

While Edberg has successfully transferred his skills from the junior circuit to the Volvo Grand Prix, winning at Milan this year, and Jarryd has moved steadily into the top fifteen in the world, Sweden's Henrik Sundstrom has quietly piled up triumph after triumph, including Monte Carlo, and moved from 549th on the Atari-ATP computer at the end of 1980 to 10th in the world going into this year's Wimbledon. Joachim Nystrom reached the final sixteen at Flushing Meadow last year.

"Borg had a lot to do with it," noted Arthur Ashe, the captain of the United States Davis Cup team and winner of Wimbledon in 1975 and the first U.S. Open in 1968. (Prior to that, it was known as the U.S. Nationals and was open only to amateurs.)

"One thing people forget is that New York City has more people than all of Sweden. What I think the American public doesn't realize is that most institutions (in other countries) are national in scope, where we do things individually. They are able to dip into a better class of athlete to begin with. Our best athletes don't play tennis.

"The Swedes have a finely webbed network of amateur coaches finding and training their players," said Ashe, who first clashed with Borg on an almost weekly basis when the two played the World Championship Tennis European circuit in 1974. "It was no accident that Borg was on Sweden's national junior hockey team."

But the surge for success comes not only from Sweden.

France, headed by 1983 French Open champion Yannick Noah, has a host of young players who have the skills to win on the hard courts at Flushing Meadow. Henri Leconte, although inconsistent so far in his career, has victories over most of the world's top players.

Then there's Guy Forget, who, at least

(continued on page 12A)

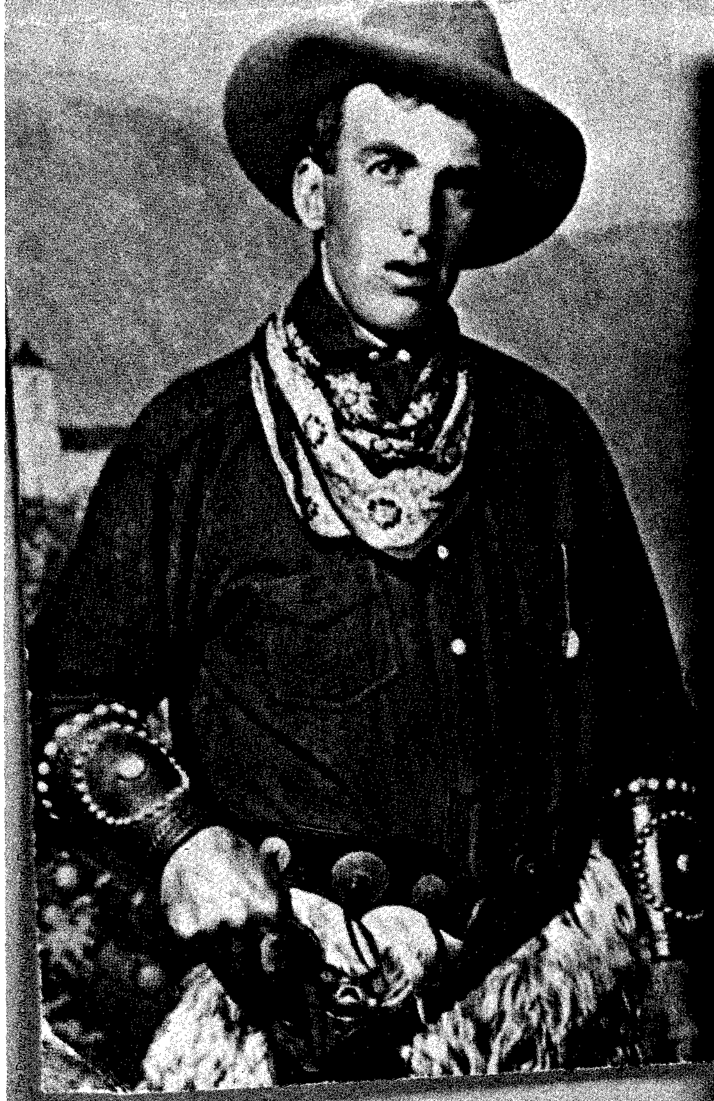
National Men's Singles Finals, 1960-1983

Year	Champion	Runner-up	Score
1960	Neale Fraser	Rodney Laver	6-4 6-4 9-7
1961	Roy Emerson	Rodney Laver	7-5 6-3 6-2
1962	Rodney Laver	Roy Emerson	6-2 6-4 5-7 6-4
1963	Rafael Osuna	Frank Froehling, III	7-5 6-4 6-2
1964	Roy Emerson	Fred Stolle	6-4 6-2 6-4
1965	Manuel Santana	Cliff Drysdale	6-2 7-9 7-5 6-1
1966	Fred Stolle	John Newcombe	4-6 12-10 6-3 6-4
1967	John Newcombe	Clark Graebner	6-4 6-4 8-6
1968	Arthur Ashe	Tom Okker	14-12 5-7 6-3 3-6 6-3
1969	Rod Laver	Tony Roche	7-9 6-1 6-3 6-2
1970	Ken Rosewall	Tony Roche	2-6 6-4 7-6 6-3
1971	Stan Smith	Jan Kodes	3-6 6-3 6-2 7-6
1972	Ilie Nastase	Arthur Ashe	3-6 6-3 6-7 6-4 6-3
1973	John Newcombe	Jan Kodes	6-4 1-6 4-6 6-2 6-2
1974	Jimmy Connors	Ken Rosewall	6-1 6-0 6-1
1975	Manuel Orantes	Jimmy Connors	6-4 6-3 6-3
1976	Jimmy Connors	Bjorn Borg	6-4 3-6 7-6 6-4
1977	Guillermo Vilas	Jimmy Connors	2-6 6-3 7-5 6-0
1978	Jimmy Connors	Bjorn Borg	6-4 6-2 6-2
1979	John McEnroe	Vitas Gerulaitis	7-5 6-3 6-3
1980	John McEnroe	Bjorn Borg	7-6 6-1 6-7 5-7 6-4
1981	John McEnroe	Bjorn Borg	4-6 6-2 6-4 6-3
1982	Jimmy Connors	Ivan Lendl	6-3 6-2 4-6 6-4
1983	Jimmy Connors	Ivan Lendl	6-3 6-7 7-5 6-0

National Women's Singles Finals, 1960-1983

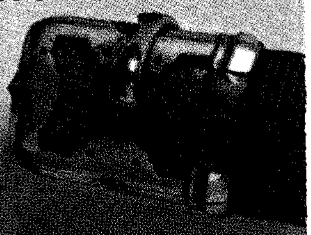
Year	Champion	Runner-up	Score
1960	Darlene R. Hard	Maria Bueno	6-4 10-12 6-4
1961	Darlene R. Hard	Ann Haydon	6-3 6-4
1962	Margaret Smith	Darlene R. Hard	9-7 6-4
1963	Maria Bueno	Margaret Smith	7-5 6-4
1964	Maria Bueno	Carole Caldwell Graebner	6-1 6-0
1965	Margaret Smith	Billie Jean Moffitt	8-6 7-5
1966	Maria Bueno	Nancy Richey	6-3 6-1
1967	Billie Jean Moffitt King	Ann Haydon Jones	11-9 6-4
1968	Virginia Wade	Billie Jean King	6-4 6-4
1969	Margaret Smith Court	Nancy Richey	6-2 6-2
1970	Margaret Smith Court	Rosemary Casals	6-2 2-6 6-1
1971	Billie Jean King	Rosemary Casals	6-4 7-6
1972	Billie Jean King	Kerry Melville	6-3 7-5
1973	Margaret Smith Court	Evonne Goolagong	7-6 5-7 6-2
1974	Billie Jean King	Evonne Goolagong	3-6 6-3 7-5
1975	Christine Marie Evert	Evonne Goolagong	5-7 6-4 6-2
1976	Christine Marie Evert	Evonne Goolagong	6-3 6-0
1977	Christine Marie Evert	Wendy Turnbull	7-6 6-2
1978	Christine Marie Evert	Pamela Shriver	7-5 6-4
1979	Tracy Austin	Chris Evert Lloyd	6-4 6-3
1980	Chris Evert Lloyd	Hana Mandlikova	5-7 6-1 6-1
1981	Tracy Austin	Martina Navratilova	1-6 7-6 7-6
1982	Chris Evert Lloyd	Hana Mandlikova	6-3 6-1
1983	Martina Navratilova	Chris Evert Lloyd	6-1 6-3

When It Comes
The Old West Can



Tonight, we'd like to invite you to a different kind of steakhouse. A steakhouse that has no branding irons on the walls. No menus shaped like cowboy hats. No waiters dressed up like buckaroos.

We'd like to invite you to Benihana, the Japanese steakhouse. Like any other great steak place, we start with tender, choice filets of beef. After that, Benihana



To Great Steaks,
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and the West quickly part company.

Every meal at our steakhouse comes with your own personal chef, a master of the ancient, Japanese art of hibachi cooking.

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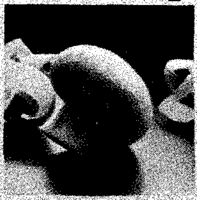


The steak begins to sizzle. He adds baskets of fresh zucchini, onions, mushrooms, and bean sprouts. (Somehow, a foil-wrapped potato will never seem quite the same.)

Then your chef reaches for his cooking utensils. Soon the whole sizzling, succulent feast is dancing to the tune of his whirling knife and fork.

Before long, you're smiling and laughing and trying to remember the last time ordering a steak was so much fun.

Finally, defying gravity,

the last of the bite-size, juicy morsels are flipped onto your plate. Your host bows one last time (his version of "Happy Trails").

And as your taste buds first encounter the exotic delights of our hibachi steak and vegetables, you come to a conclusion.

It isn't ropes they put on the walls or cowboy hats they put on the waiters that make a steakhouse great. It's what they put on the grill.

And what we've done for beef, we've also done for other favorites. Shrimp, lobster, scallops, and chicken.

So, the next time you want a great steak, don't head for the Old West. Come to the Far East.

Come to Benihana. America's favorite Japanese steakhouse (now with 47 locations coast to coast).

BENIHANA
THE JAPANESE STEAKHOUSE

PREVIEWING THE 1984 U.S. OPEN

(continued from page 9A)

for one week—the ATP Championships in Cincinnati in 1982—put all of the various aspects of his game together to make a legitimate run at the title in a tournament where McEnroe, Connors, Lendl, and Wilander were entered.

And you can put Czechoslovakia into that same category. Lendl, now that he has finally grasped a Grand Slam gold ring, is always a threat to finally add the U.S. Open to his rapidly expanding list of titles. Tomas Smid is one of the hardest workers in tennis, and is always a threat, especially if his opponent is having an off day.

Miloslav Mecir is new on the circuit, but comes out of the same program and environment that has developed many great tennis stars, including Lendl, Smid, Navratilova, Mandlikova, and Sukova, among others.

The hard courts of the National Tennis Center give every style of play an equal chance. Consequently, the clay-courters like Wilander, America's Jimmy Arias, and Ecuador's Andres Gomez can feel as comfortable with their baseline games as the all-courters such as McEnroe, Noah, and Connors, or the serve-and-volley grass-court players.

And just because the surface can be played in any style, the U.S. Open can be tamed by any player operating at the top of his or her game.

Hard-serving Kevin Curren of South Africa can ride his blazing bullets deep into the second week of America's premier tennis event—even as deep as the final. And so can Tim Mayotte of Springfield, Massachusetts; New Zealand's Chris Lewis, a finalist at Wimbledon last year; and Australians John Alexander and John Fitzgerald.

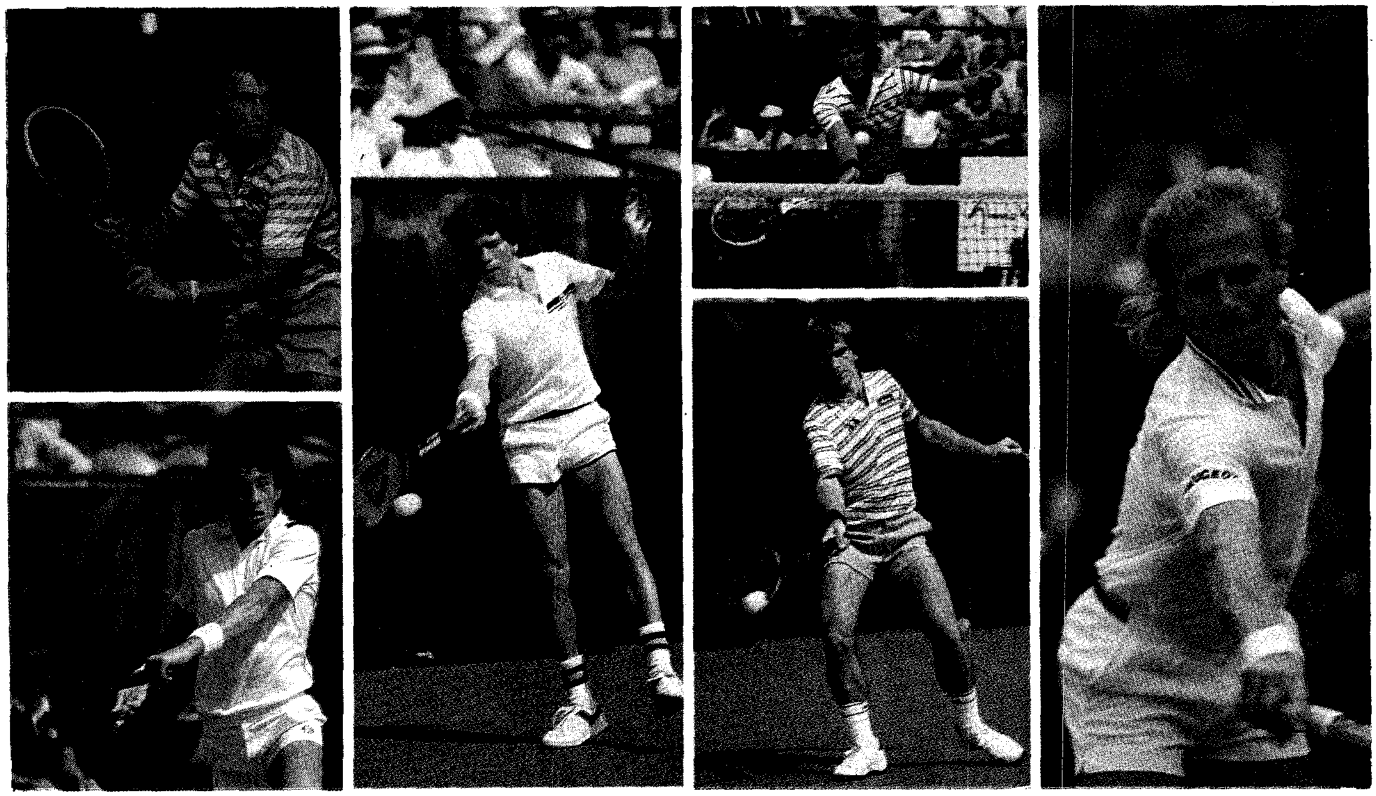
The flag-wavers shouldn't worry, however.

If McEnroe and Connors falter, there are many Americans who can continue the title's red-white-and-blue hue.

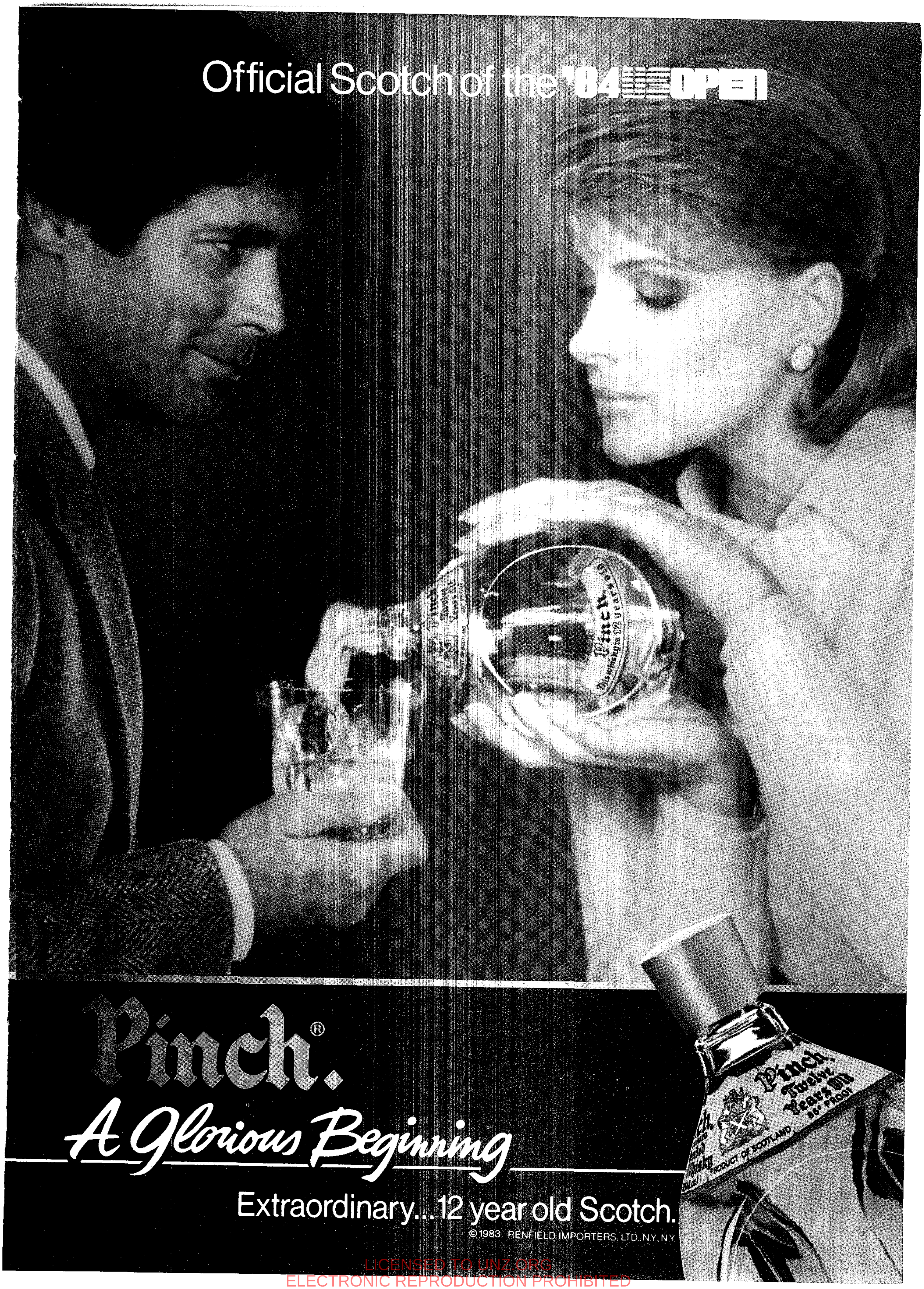
Mayotte has made a career of doing well in major tournaments. And Johan Kriek, a native of South Africa who is a naturalized American, is one of the best on any surface.

You can never count out Vitas Gerulaitis of Kings Point, New York, who was a finalist in 1979; nor veterans Bill Scanlon of Dallas; Eliot Teltscher of Sebring, Florida; or brothers Gene and Sandy Mayer. And then there's the new kid on the block, Aaron Krickstein of Grosse Pointe, Michigan, who battled his way to the fourth round a year ago.

Leif Shiras of Milwaukee proved to himself in England this summer that he can play with the best after he upset Lendl en route to the championship match against McEnroe at the Stella Artois Grass Court Championships at



Clockwise, from top left: Henri Leconte, Jimmy Arias, Kevin Curren, Vitas Gerulaitis; Johan Kriek, Guy Forget.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PREVIEWING THE 1984 U.S. OPEN

Queen's Club. And, as any player will tell you, confidence is what really separates the top ten from the rest of the top 100.

The women's field is different. There's Martina Navratilova... then come 127 others, scrambling just in case Navratilova happens to lose for the second time this year. And if she does, that would double her number of defeats in 1983.

Navratilova is an overwhelming favorite to capture her second consecutive U.S. Open singles championship. And, although she can be beaten, she hasn't tasted defeat often in the past three years.

If she slips, Chris Evert Lloyd gets the nod to win her seventh U.S. Open title. But with Navratilova out of the way, the winner could just as easily get her start on the courts way out back.

Hana Mandlikova of Czechoslovakia has reached the finals here twice before —in 1980 and 1982—and could do it again. Pam Shriver, who was runner-up in 1978, could finally put it all together and write her name alongside those of Helen Wills Moody, Helen Jacobs, Alice Marble, Pauline Betz, Margaret Osborne duPont, Althea Gibson, and Billie Jean King.

For outsiders, look at Bettina Bunge of West Germany, one of the most gifted all-court players in the game today. Since she underwent surgery last year, Bunge has not regained the sharpness she exhibited before. But if she can put the pieces together again at Flushing Meadow, she could break through the American monopoly.

Andrea Temesvari of Hungary; Kathy Horvath of Largo, Florida; and Kathy Jordan of King of Prussia, Pennsylvania; have proven within the past year that they have the stuff of which champions are made. Horvath upset Navratilova in the 1983 French Open—Navratilova's only defeat in 1983—while Jordan bounced Evert Lloyd from Wimbledon last year in the third round. It was the first time in her career that Evert Lloyd failed to reach at least the semifinals of a Grand Slam event. To prove it was no fluke, Jordan ousted Evert Lloyd again in a Wimbledon warm-up event this year.

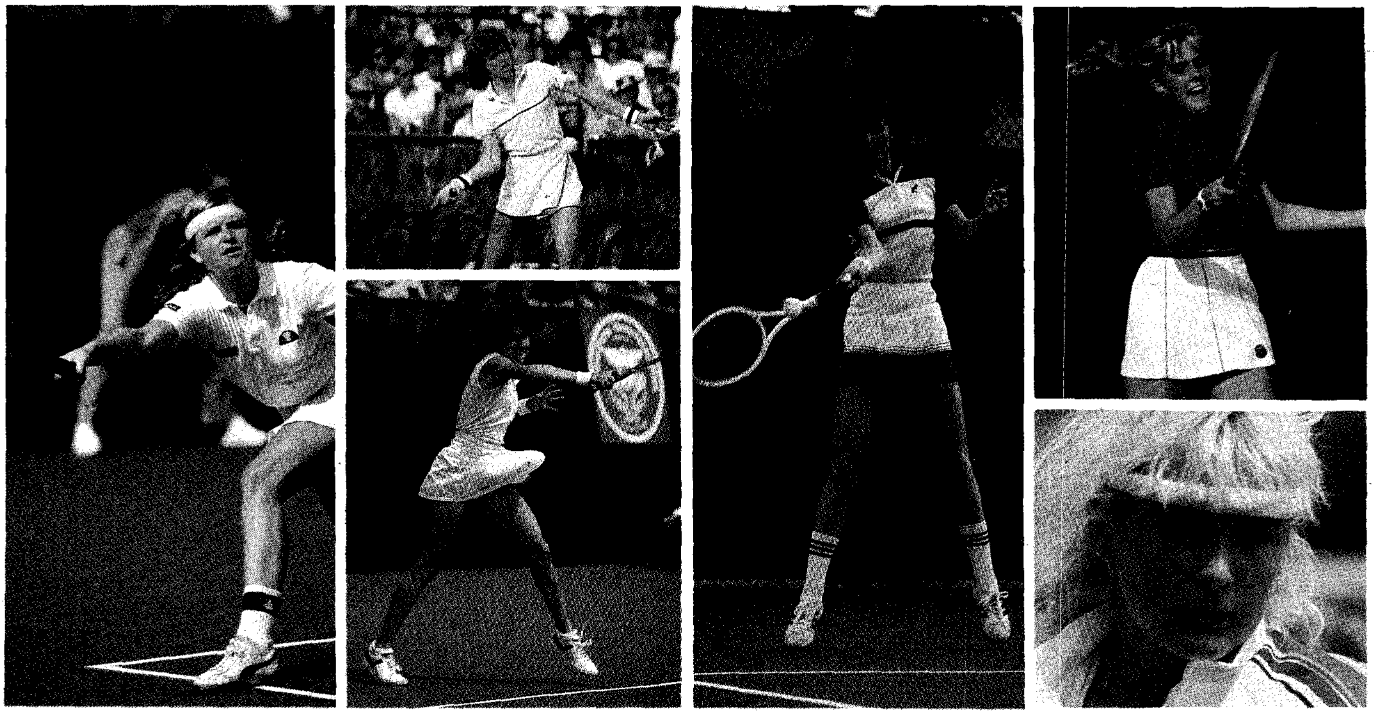
Temesvari won the U.S. Clay Court Championships title in 1983, defeating yet another strong entry, Zina Garrison of Houston, in the final.

Camille Benjamin of Bakersfield, California, was a surprising semifinalist in this year's French Open—one of the four young "Killer B's" to reach the quarterfinals on the slow red-clay courts at Stade Roland Garros. The others were Lisa Bonder of Saline, Michigan; Canada's Carling Bassett; and Melissa Brown of Scarsdale.

Young Manuela Maleeva of Bulgaria and veterans Jo Durie of Britain and Australia's Wendy Turnbull must be given only an outside chance.

The favorites are set. Let the games begin.

Bob Greene is a veteran international tennis reporter. The first men's tournament he covered was Lamar Hunt's "Handsome Eight" in 1969, one year after open tennis began. The first women's tournament he covered was the fifth Virginia Slims event, in 1971.



Clockwise, from left: Hana Mandlikova, Kathy Jordan, Helena Sukova, Carling Bassett, Andrea Temesvari, Kathy Horvath.

For the winners' trophies, the United States Tennis Association went to The Source.

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UNITED STATES OPEN TENNIS CHAMPIONSHIPS
MEN'S SINGLES
1984

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'84 OPEN

ANOTHER TRIUMPH FOR MARTINA?

By MARY CARILLO

When Martina Navratilova won the much-ballyhooed, three-out-of-five-set final of the Virginia Slims Championships in Madison Square Garden last March, she stepped up to the microphone and began her speech with a song: "Start spreading the news...."

The people from New York, New York loved it, and their cheers warmed this strange and wonderful woman, who may finally feel she belongs.

Don't get it wrong: Navratilova does not need New York as a place to live. The Statue of Liberty declares, "Give me your tired, your poor..." and Navratilova, Lord knows, is healthy and wealthy. But her turbulent history and crowded private life have certainly made her, at times, "homeless and tempest tossed." For the ex-Czech to feel at home in the United States, she had to win the country's heart—which in tennis is situated in Flushing, Queens. The U.S. Open had come to mean more to Navratilova than any other tournament, only because it had eluded her so often and in such agonizing style. She choked the 1981 finals to Tracy Austin and burst into uncontrollable tears when fans gave her a standing ovation anyway. A year later, it was her doubles partner, Pam Shriver, who took her out in the quarterfinals.

But 1983 had belonged exclusively to Navratilova all season long—surely she'd win the thing this time. With the playfulness of a porpoise she took everyone apart, even six-time winner Chris Evert Lloyd. In a 61-minute final, Navratilova put on a highly polished display of technical brilliance, chilling in its beauty. Watching her then, it became hard to imagine her losing anymore.

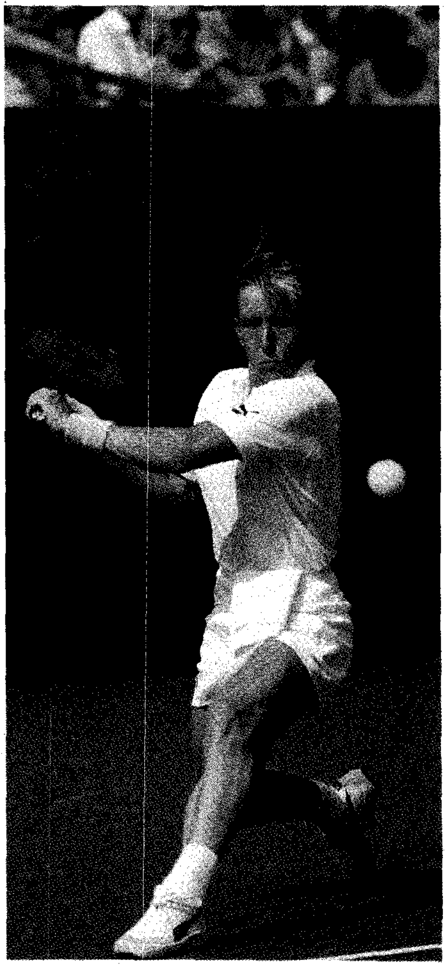
Hard courts are Navratilova's least favorite surface, which makes the Open worth watching. She explains that the inherent jarring on cement courts is tough on her body. Hard courts can play any number of ways, from slow to lightning quick, thus favoring streaky players and upset artists. Her approach shots tend to sit up high on cement, which diminishes her volleying effectiveness. Most interesting is Navratilova's contention that the high bounces at the U.S. Open favor tall players (particularly Shriver) who can field the balls at waist level.

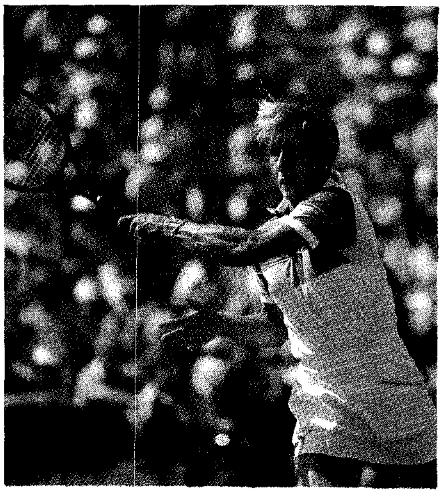
Pam Shriver likes to think that her hard-court successes against Navratilova can be measured by more than just a few inches. "When I've beaten Martina, I've stretched my mind," Pam explains. "My coach says that when you play against her you must intend better. For me, that means that I must serve and volley to my utmost. Even when I lost to Martina at the Virginia Slims Championships, I felt like I was doing it. It went to three sets. I could feel her lose that bit of confidence, that edge she holds."

Perhaps. Mental fragility is the last bastion of hope the players hold in their quest to beat Navratilova. Perhaps she will become complacent, indifferent, burned out, bulked out. Perhaps in a never-ending effort to please her fans, Navratilova will get too carried away with her powers and forget to balance her commercial and artistic impulses. Perhaps there's someone better on the horizon. Perhaps, but doubtful. Chris Evert Lloyd, the only player on tour who is consistently within striking distance of the world's number one, feels the pressure of being David to Navratilova's Goliath. Evert Lloyd wishes aloud that other challengers will emerge this year, but apart from the odd, inspired performance from the mercurial Hana Mandlikova, there is no one to take Navratilova down. She has enormous gifts and an incredible capacity for work, and she happily registers devotion to the cause. She's improving, too. Not even New York can stop her now.

Martina Navratilova wishes to be known as the greatest player in the history of the women's game, and undoubtedly she will achieve this honor. She is just now coming into her top form. She knows that she will have to beef up her record book with a few more U.S. Open titles, so expect to see her in high gear by the second week of September. As Pam says, she will make you stretch your mind.

Mary Carillo was a professional tennis player for three years, and is currently a writer and tennis commentator for the U.S.A. Network.





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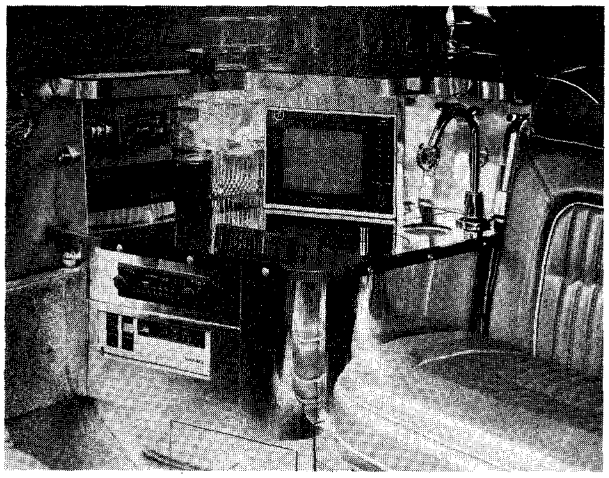

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U.S. OPEN TRIVIA

Sites of the National Championships: 1881-1984

Men's Singles

1881-1914	The Casino, Newport, Rhode Island
1915-20	West Side Tennis Club, New York
1921-23	Germantown Cricket Club, Philadelphia
1924-77	West Side Tennis Club
1978-84	U.S.T.A National Tennis Center

Most Singles Titles

Men

7—Richard Sears 1881-87; Bill Larned 1901-02, '07-'11; Bill Tilden, 1920-25, '29
5—Jimmy Connors 1974, '76, '78, '82, '83
4—Bob Wrenn 1893-94, 1896-97
3—Oliver Campbell 1890-92; Mal Whitman 1898-1900; Fred Perry 1933-34, '36; John McEnroe 1979-81

Women

8—Molla B. Mallory 1915-18, '20-22, '26
7—Helen Wills Moody 1923-25, '27-29, '31
6—Chris Evert Lloyd 1975-78, '80, '82
5—Margaret Smith Court 1962, '65, '69-70, '73
4—Elizabeth Moore 1896, 1901, '03, '05; Hazel Hotchkiss Wightman 1909-11, '19; Helen H. Jacobs 1932-35; Alice Marble 1936, '38-40; Pauline Betz 1942-44; '46; Maria Bueno 1959, '63-64, '66; Billie Jean King 1967, '71-72, '74

Mother and Daughter

Since the beginning of the seeding system in 1927, only one mother-and-daughter combination has been able to earn seeding. May Sutton Bundy, the national singles champion in 1904 and first non-British titlist at Wimbledon in 1905, was seeded in 1928 and 1929. Her daughter, Dorothy Bundy Cheney, was ten times seeded between 1937 and 1955. No father-and-son combinations have ever achieved the distinction of both earning seeds.

In the Good Ol' Summertime

During the 34 years the national men's singles were contested at the Newport Casino, virtually all of the tournaments were played on August dates, then the height of the social season in what was known as "The Queen of Watering Places" although the water to which they referred was usually adulterated and bottled. As a convenience to the patrons of The Casino, The Reading Room, and other Newport gathering spots, the matches were generally held in the morning so as not to interfere with the plans for the rest of the day and to allow plenty of time for preparation for the evening activities.

When the event was shifted to New York in 1915, the reverse condition prevailed and the dates were moved back to late August and early September so that the folks visiting places in the country (like, say, Newport) would have time to get back for the tennis championships. Also, the general scheduling of matches was in the afternoon once the larger fields of the earlier rounds were eliminated rather than the morning hours of the seaside resort.

Top Two Seeds Meeting in Final

Since the introduction of regular seeding in 1927, there have been 22 matches in the men's singles final which have matched the two top seeds in some combination.
The last being—
1981—John McEnroe (1) d. Bjorn Borg (2), 4-6, 6-2, 6-4, 6-3

In women's singles, there have been 23 matches pitting the two top seeds.
The last being—
1983—Martina Navratilova (1) d. Chris Evert Lloyd (2) 6-1, 6-3

Singles Records

Most Singles Finals Without a Victory:

Men	Women
4—Bjorn Borg, 1976, '78, '80-81	4—Evonne Goolagong Cawley, 1973-76

Most Singles Finals Without Losing:

Men	Women
7—Richard Sears, 1881-87	4—Alice Marble, 1936, '38-40

Longevity Records

(Champions with the greatest number of years between first and last titles.)

Men's Singles:
14 years—Ken Rosewall (first title 1956, last 1970)

Women's Singles:
11 years—Molla B. Mallory (first title 1915, last 1926)

Men's Doubles:
11 years—John Bromwich (first title 1939, last 1950)

Women's Doubles:
19 years—Hazel H. Wightman (first title 1909, last 1928)

Youngest and Oldest Players

Men

Youngest Singles Champion—Oliver S. Campbell (1890), aged 19 years, 6 months, and 9 days.

Oldest Champion—Bill Larned was 38 years, 8 months, and 3 days when he won the last of his seven singles titles in 1911. Since the end of the Challenge Round (which was 1911), Bill Tilden in 1929 has been the oldest titlist at 36 years, 7 months, 4 days, although Ken Rosewall was 35 years, 10 months, and 11 days old when he won on September 13, 1970.

Women

Youngest Singles Champion—Tracy Austin (1979) was 16 years, 8 months, and 28 days.

Oldest Champion—Maud Barger-Wallach, born in 1870, was 38 when she won the 1908 singles championship.

Match Records

Men's Singles

Most Games, Final (Best 3-of-5 sets)
67—Pancho Gonzales d. Ted Schroeder, 1949

Fewest Games, Final
20—Jimmy Connors d. Ken Rosewall, 1974
23—Richard Sears d. W. Glyn, 1881; Richard Sears d. C.M. Clark, 1882; Henry Slocum d. Howard Taylor, 1888; Bill Tilden d. Billy Johnston, 1921

Women's Singles

Most Games, Final (Best 3-of-5 sets)
51—Juliette P. Atkinson d. Marion Jones, 1898

(Best 2-of-3 sets)
48—Margaret O. duPont d. A. Louise Brough, 1948

Fewest Games, Final
13—Ellen Hansel d. Laura Knight, 1887; Hazel Hotchkiss d. Maud Barger-Wallach, 1909; Molla Bjurstedt d. Louise Hammond Raymond, 1916; Maria E. Bueno d. Carole C. Graebner, 1964

Courting Victory on Any Surface

Jimmy Connors holds a record unique in U.S. Open competition and one that will probably never be matched, much less broken. He is the only player, male or female, to win the singles championship on three different surfaces. Connors won in 1974 on the grass at Forest Hills, in 1976 on the clay court (Har-Tru) then in use at the West Side Tennis Club, and in 1978 at the U.S.T.A. National Tennis Center on the hard court surface (Deco Turf II).

Chris Evert Lloyd also holds a unique distinction in that she is the only player who ever won the women's singles title in the U.S. Open on a clay court surface. She won the title at Forest Hills in 1975, 1976, and 1977—the only three years that it was played on Har-Tru. Evert Lloyd also won it three times on the hard court at the U.S.T.A. National Tennis Center (1978, 1980, and 1982).

U.S. Open Prize Money

	1968—$100,000		1984—$1,663,912
	Singles		Men's and Women's Singles
	Men	Women	
Winner	$14,000	$6,000	$160,000
Runner-up	9,000	3,000	80,000
Semifinalists	5,000	1,500	40,000
Quarterfinalists	3,500	1,000	20,265
Round of 16	1,800	—	11,730
Round of 32	650	—	6,400
Round of 64	—	—	3,733
Round of 128	—	—	1,800

Information courtesy of U.S.T.A.

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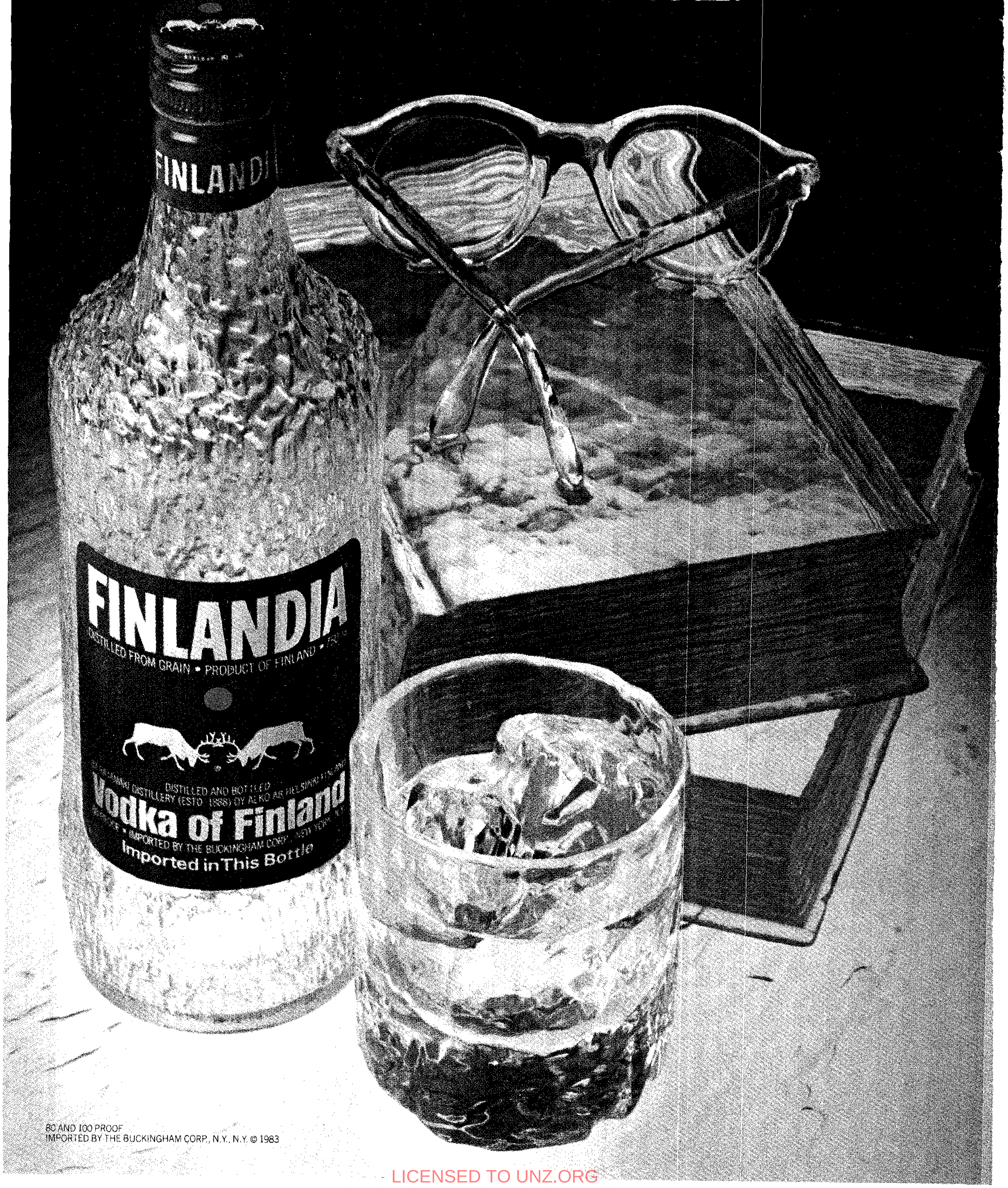
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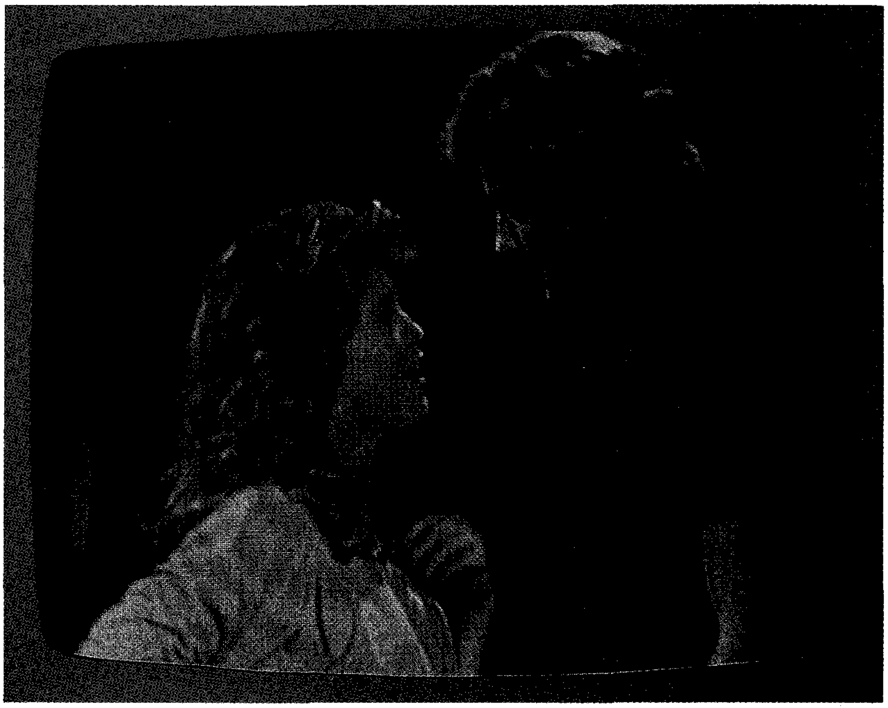
Television/John Leonard

THE BORING AND THE BEAUTIFUL

> "...Almost everybody in *Santa Barbara* is affectless, as though etherized by tanning. The only emotion is class hostility..."



Blond is beautiful: *Melissa Brennen and John Allen Nelson in NBC's latest soap.*

I AM TIRED OF RICH, UNHAPPY, PEA-brained Wasps. There are plenty of poor, unhappy Wasps in, say, Appalachia, although not on television. And the rich Wasps I know are disgustingly happy, wallowing in their trust funds. And quite a few Wasps are just as smart as you and I, or at least they were in the nineteenth century, when they started the abolition movement and wrote all the great books. It is a commonplace of pop criticism to suggest that we enjoy watching the rich be unhappy on television because being unhappy is their punishment for being rich. I am more inclined to think that this suffering, most of it unearned by any depth of feeling, actually ends up allowing the rich more dignity than they deserve. We want their cheap and gaudy suffering just as we want all their other toys.

Why are the rich and pea-brained Wasps unhappy in **Santa Barbara**? *Santa Barbara* is NBC's new soap opera (weekdays; 3 P.M.). The rich stand around being tan. Sometimes they are tan in dinner jackets and long dresses. More often, they are tan in briefs and bikinis. This allows *Santa Barbara* to indulge its nipple fetish. Besides being tan, they are mostly blond, according to some gold standard, as if they expected to be converted into Krugerrands.

These rich are tan and unhappy in Santa Barbara because of Joe Perkins. Joe (Dane Witherspoon) is from the wrong side of the tracks. He should never have aspired to Kelly Capwell (Robin Wright) in the first place. And so, back in 1979, when Kelly's brother happened to get dead, the rich and tan Capwell clan pinned the rap on Joe. But now, for reasons obscure to everyone, Joe has been paroled and is on his way back by bus to Santa Barbara, just in time for a party to celebrate Kelly's engagement to right-side-of-the-tracks Peter Flint (Steve Meadows).

The clan patriarch, C. C. Capwell (Peter Mark Richman, playing the part of Larry Hagman), whisks Kelly and Peter away by helicopter to a private island. A mysterious woman—we do not see the face attached to the head that is wearing a purple towel wrapped like a turban as she sits in her bathtub with her cordless telephone—arranges for a couple of thugs to shoot up Joe's bus. And waiting for Joe at the bus station, among several implausible picketers, is the sultry, sullen Santana (Ava Lazar). Hispanic Santana is also from the wrong side of the tracks. She was in love with Kelly's dead brother. Upon her, the dead brother begat a child that C.C. has somehow disposed of. Santana has a gun. About Joe, Santana says, "He doesn't deserve to be alive."

Santa Barbara so far seems less tinny, more *embodied,* than most soaps, like a made-for-TV movie, perhaps because it spends more of its time outside, hang gliding, or on yachts and water skis. On the other hand, at least *Guiding Light* has a sense of humor. Almost everybody in *Santa Barbara* is affectless, as though etherized by tanning.

And maybe some real writers could make something out of the class hostility that is *Santa Barbara's* only emotion. Theodore Dreiser did, but Dane Witherspoon isn't Montgomery Clift and Robin Wright isn't Elizabeth Taylor, and not even Dreiser at his most vaporous would have written lines like "I feel your muscles move" or "You're not going to welcome your son home after five years?" or "I don't want breakfast—I want to take a bath and think this thing through." Besides which, what *is* the Capwell family business? It may be all right for Henry James not to tell us in *The Ambassadors* what the Newsome family business was, but Henry James was not a pea-brain.

Santa Barbara won't do. I have been watching it to see Dame Judith Anderson, who must be very bored or very broke. The great dame is supposed to be playing the part of Minx Lockridge, a sort of Helen Hayes with a riding crop. I know I saw her in the first hour, shaking her stick at her chauffeur. I think I saw her in the second hour; she was the only one not showing off her teeth or her nipples. I missed her entirely in the third hour, perhaps because I kept switching to the Mets in St. Louis. Obviously, I haven't seen enough of her, but, sad to report, she doesn't seem to be working any harder than the rest of the stiffs.

Well, why should she? The point of *Santa Barbara,* as of all soaps, is to induce a kind of vertigo, or afternoon sickness. We cease to distinguish between the story and the commercials. We feast our eyes and throw up and go on being starved for meaning. ■

Photograph by James Hamilton.

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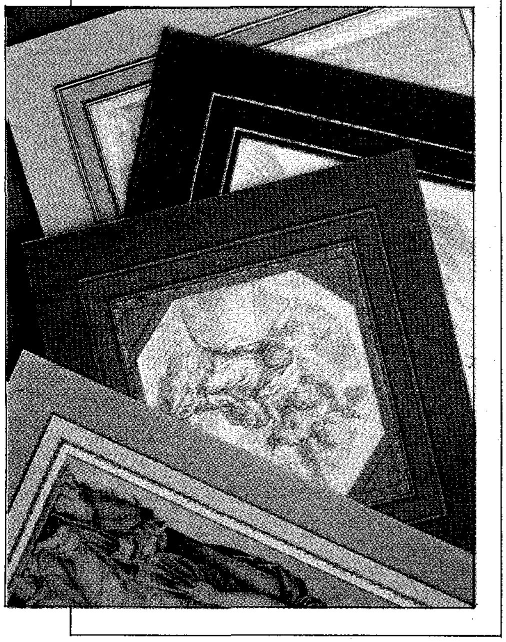
By Nancy McKeon and Corky Pollan

Matman!

"It's fun to enhance a Rembrandt," says Mark Arbisi. "The challenge comes in getting it right." Getting it right for Arbisi means creating authentic reproductions of eighteenth- and nineteenth-century hand-painted French mats for framing drawings and prints. Applying the watercolor wash to the white mat (instead of using a colored board), it seems, is the most difficult part. Mark assures us that there are only a handful of artists in the world who work this way. We can assure you his mats are exquisite ($50 to $60 for an average-size mat).

FRENCH MATS/*Arbisi-Buie (201-333-2225) and J. Pocker & Son (824 Lexington Avenue, at 63rd Street, 838-5488)*

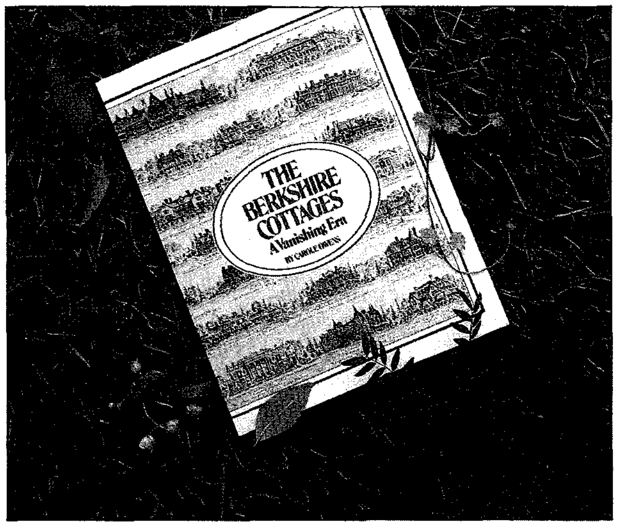


Seams Like Only Yesterday

Families moving out of big old houses sell seductive atticfuls of perfect heirlooms to Silhouette, a tiny walk-up shop in Rhinebeck, in upstate New York. From all over—the local Hudson River valley and faraway Virginia and Texas—come snowy-white lace-edged Victorian bed and table linens ($8.50 to $650), filmy Alençon collars and cuffs ($15 to $40), and hats (pert and gracious) from the thirties to the fifties ($12 to $35). Surrendered with a sigh by ladies middle-aged and beyond—peach silk lingerie (above, $15 to $75), Gene Tierney–style evening dresses (around $95), and dazzling platform dancing sandals in mint condition ($15 to $45). A limited collection of thirties cotton in three- to four-yard lengths (above, $3 a yard) is subtle, delicate, vervy—like the era itself. Owners Susan Bean and Susan Swift appreciate several decades of American taste, so you'll find contemporary local designs: elegant silk chemises by Jo Salas of New Paltz ($145); Judith Fine's Victorian-inspired designs adapted for the modern bod; suits of silk, cotton, or wool ($200); and more thirties treasure, including jewelry, perfume bottles, and furs. This is a place of amazing grace.

SILHOUETTE/*15 East Market Street/Rhinebeck, New York/914-876-4545*

Photographs: top, Don Hamerman; bottom, Aaron Rezny (drawings from C. & J. Goodfriend Drawings & Prints).



There's Old in Them Thar Hills

Anyone who has visited the Berkshires knows about its beauty. Anyone lucky enough to spend a summer has probably been haunted by its history. These hills first attracted such literary giants as Thoreau, Hawthorne, and Melville. At the turn of the century, the superrich flocked here to build extravagant cottages, many with ground floors that covered an entire acre. Four years ago, when Carole Owens, a summer resident of Stockbridge, looked for a guidebook "to tell me who built what, when, why, and for how much," she discovered none existed. So she wrote her own. In it, Owens documents Berkshire history with delightfully gossipy tales of the cottages and their inhabitants and with historic photographs of the opulent interiors. There's a map highlighting existing cottages so visitors can find remnants of that gilded age.

THE BERKSHIRE COTTAGES/Cottage Press/$27.95

Goal-Oriented

Football never tempted us. But the broad-shouldered guys in their football jerseys did. Now Hermès, known for its sporting air, has come up with an elegant translation of the classic jersey in spiffy school colors for the jock, the clod, and all the rest of us ($95, in French sizes 38 to 54). And more good news: You don't have to wait for a cold snap to slip into one of these featherweight-wool beauties.

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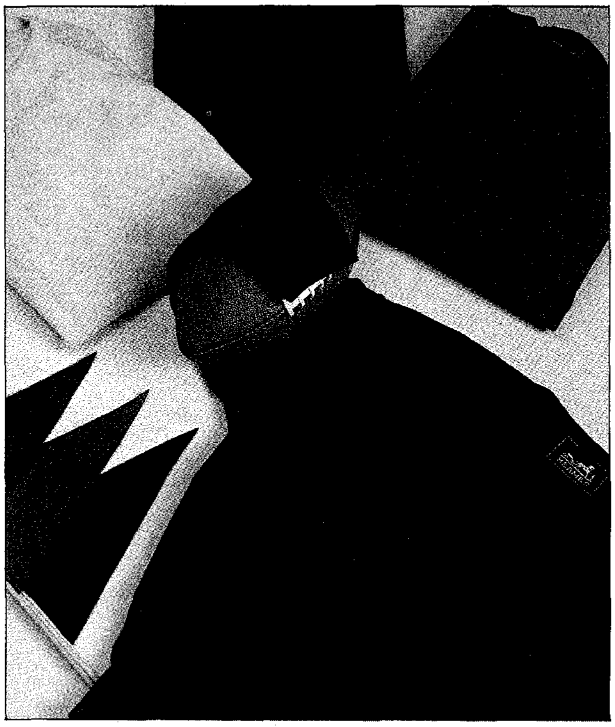

Bite in the Piazza

Can't get to Rome this summer? Then reserve a table for two in the romantic Italian garden at Gordon's. Andrea Anson, one of the owners, has created a trellised *piazzetta* with a gurgling fountain and ancient marble tables. Nibble on bruschetta, a toasted country bread brushed with olive oil and garlic and heaped with chopped tomatoes and basil ($3.50). If you feel sinful, choose a rich cheese torta—layers of Gorgonzola and mascarpone ($4.75). Fettuccine with al dente shrimp in a light lemon sauce ($12) or orecchiette, tiny little pasta ears with arugula ($9), will satisfy your pasta craving. Or sample scottata, thin slices of barely seared beef, garnished with ricotta cheese and julienne of radicchio ($13.50). Cap your meal the way you would in Rome: Simply call for the fruit bowl ($4). **—Colette Rossant**

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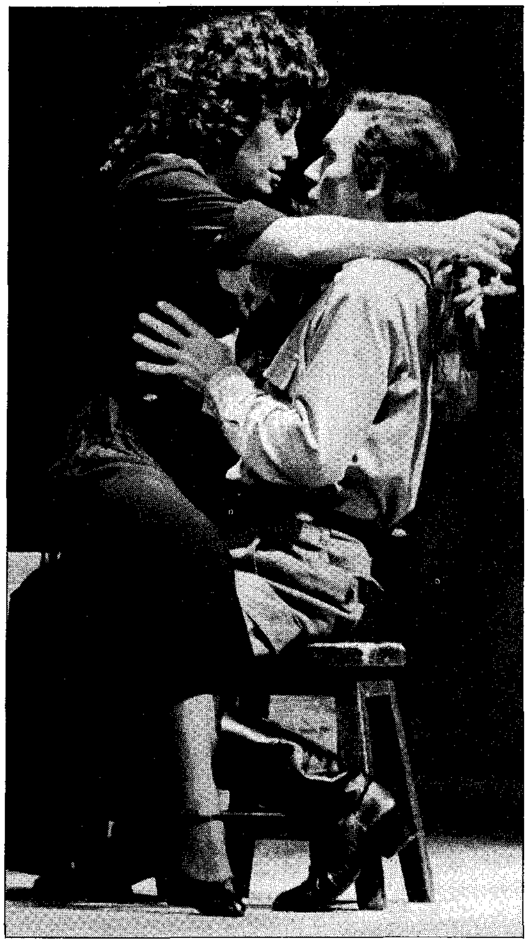
FOR WHOM THE CASTANETS CLICK

"...Corsaro's *Carmen,* updated for City Opera—a mistake by an imaginative director. Sellars's *Così*—a haunting vision..."



Siren sounds: *Vergara and Trussel in* Carmen.

DIRECTORS ARE THE BIG STARS OF OPERA today, and we may as well get used to that fact, as one standard repertory classic after another reaches the stage in forms the composers would have trouble recognizing. Sometimes the results can be enlightening—Peter Sellars has devised a brilliant *Così fan tutte* to launch his Mozart cycle at the Castle Hill Festival in Ipswich, Massachusetts, and I will get to that in a moment. Meanwhile, there is **Frank Corsaro**'s new *Carmen* at the City Opera, and here, it seems to me, a stimulating and imaginative opera director has veered off the track.

Corsaro sets his *Carmen* in 1936 during the Spanish Civil War, presumably to sharpen the opera's militaristic milieu—Carmen and her friends are not merry gypsy smugglers but grim gunrunners for the Loyalist army. An interesting idea in theory, this bit of historical updating quickly begins to clash with Bizet's music, so firmly grounded in the French opéra comique style of the day. *Carmen* certainly has its dark underside, but at least two-thirds of the score conjures up a colorful Spain that definitely belongs to the nineteenth century. Franco Colavecchia's drab unit set, which looks like strips of dirty linoleum, hardly helps matters.

In a *tableau vivant* during the Prelude—when the Fate Theme first sounds—we learn that Carmen's mission is to seduce Don José, a soldier in Franco's army, into betraying the Fascist cause. Questions immediately arise: Why should the defection of José, a mere corporal, be such a burning issue for the Fascists? Why do the Loyalists patiently put up with José's constant whining after he does desert Franco? Why does José bother to become involved with Carmen in the first place? If Carmen is drawn to José for political reasons, their long and tortured relationship becomes meaningless and loses all its tantalizing sexual undercurrents. Corsaro's direction is full of energy, but most of his inventions are irrelevant and only succeed in diminishing the opera.

No wonder the cast never has much opportunity to define personalities, since these mechanical figures are utterly characterless. Victoria Vergara looks appropriately sultry and slinky, rather like Claudette Colbert as Cigarette, but her rusty voice lacks allure and flexibility. José has no identity at all as portrayed by Jacque Trussel, whose colorless tenor matches his stiff and wooden acting. Micaela (Maryanne Telese) and Escamillo (Robert Hale) remain the same cardboard cutouts encountered in most *Carmen* productions. All the singers are further hampered by conductor Christopher Keene, who beats time frantically, as if the furies of hell were at his heels. Corsaro has vigorously and ingeniously stripped away tired routine from many familiar works at the City Opera, so I suppose he is entitled to one mistake.

Peter Sellars SUPPLIED A DETAILED PLOT synopsis for his *Così fan tutte* production, possibly as an apologia. But did anyone really expect such a prodigiously gifted director to stage Mozart's opera according to convention, as a harmless masquerade about two young men who don disguises, seduce each other's fiancées, and blithely switch back at the end? According to Sellars, the opening scene takes place in Despina's roadside diner (perhaps located on Route 1A leading into Ipswich, to judge from the tacky green vinyl booths). "Don Alfonso," continues Sellars, "a Vietnam vet who is having trouble hanging on, has been seeing Despina for a few years now. At breakfast one summer morning, two loud guys start talking about their girlfriends in big terms, offering to hurt anyone who contradicts them. Alfonso laments the insane desire to search out and expose the dark regions of the heart." As well he might, since that is the key to Sellars's view of *Così fan tutte*—no rococo farce but a devastating psychodrama.

How times have changed. The nineteenth century ignored *Così fan tutte,* wondering why Mozart squandered his genius on such a trivial subject. A generation ago, when the opera was rediscovered and entered the international repertory, singers and directors treated it as a delightful but superficial naughty comedy of manners (most productions still do). Audiences are only just beginning to realize that *Così* does indeed explore "the dark regions of the heart," more deeply than anyone ever suspected. But in my experience, only Sellars has had the nerve to face the fact so squarely and underline the consequences with so many bold theatrical insights.

It all starts harmlessly enough—except, perhaps, for those who automatically bristle at the decorative veneer of a *Così* populated by punkish teenagers of today rather than the bewigged youths of Mozart's time. The switcheroo joke starts to go sour in Act II, when the characters' suppressed urges and libidos

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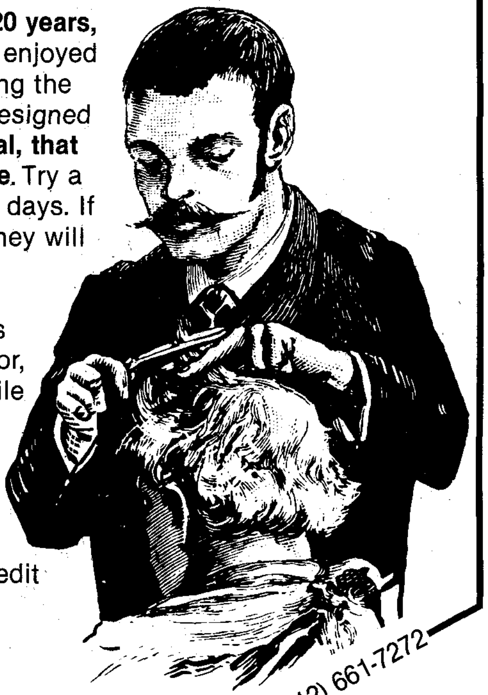

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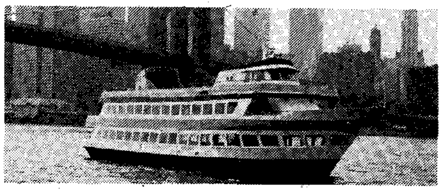

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bubble to the surface as the two couples learn unsettling things about themselves and each other, more damaging truths than they can face. By the end of the opera, their self-discoveries leave everyone, Alfonso and Despina included, emotionally shattered. Who winds up with whom at the end of *Così*? Do the lovers go back to their old partners or stay with their new ones? Neither, says Sellars. Too much has happened, too much has been understood, and too much has changed to permit any quick, pat resolution. In the finale, when all the façades have been stripped away, the couples are left in a whirlwind of confusion; only time will tell how they eventually plan to sort out their lives. "For the final coda," Sellars writes, "six people who have been through laughter and weeping hope that everything can be taken for its good side, and they hope, in the midst of a world of turbulence, to find beautiful calm." After watching these troubled people suffer for three hours, we can only wish them good luck, and wipe away a doubting tear.

Dozens of striking visual images illuminate the stages of this painful interior journey, nearly all of them growing organically and logically from the musical drama. Ferrando, for example, sings a confident love song about Dorabella toward the end of Act I, and the identical amorous gestures are poignantly transformed into distorted and angry movements as he rages through his "Tradito! Schernito!" aria in Act II after the girl has betrayed him. When Fiordiligi finally surrenders to Ferrando, the two clutch each other, not as lovers but as profoundly troubled spirits desperately in need of reassurance and human contact. Not everything Sellars tries works with equal success. Much of the Kabuki-like choreography seems overdone, Despina's function never quite emerges clearly, and surely Alfonso need zip up his fly only once (if that) to convince us he is a complete sleaze-ball. No doubt these and other questionable elements will be improved in later performances, this winter in Boston and for next summer's Castle Hill revival. Will Sellars ever direct a production at the Met or City Opera?

Sung in Italian and conducted with extraordinary grace and sensitivity by Craig Smith, this uncut *Così fan tutte* was also a distinguished musical occasion. The cast included Susan Larson, Freda Herseth, Sue Ellen Kuzma, Carroll Freeman, Sanford Sylvan, and James Maddalena—not all of them, perhaps, major voices, but more than equal to the vocal challenges and each one a superb singing actor. Their performance of Peter Sellars's coruscating vision added up to a *Così fan tutte* that will haunt me the rest of my life.

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Dawn patrol: *Russians take over a Colorado town in John Milius's film.*

A MOVIE LIKE ABC's *The Day After,* IN which survivors of an American-Soviet "exchange" expire slowly in the poisoned air, must have depressed military daydreamers terribly. There are plenty of people, both the truly courageous and the merely deluded, who long to fight in a war, and for them nuclear conflict must seem like a cheat. The world goes up in smoke, but nothing really happens. It's worse than a cheat—it's boring. But now John Milius has come along to liven things up. Milius, who wrote *Magnum Force,* produced *Uncommon Valor,* and directed *The Wind and the Lion* and *Conan the Barbarian,* has unsheathed his shining sword once again. Milius's **Red Dawn** is a film in which World War III is *fun.*

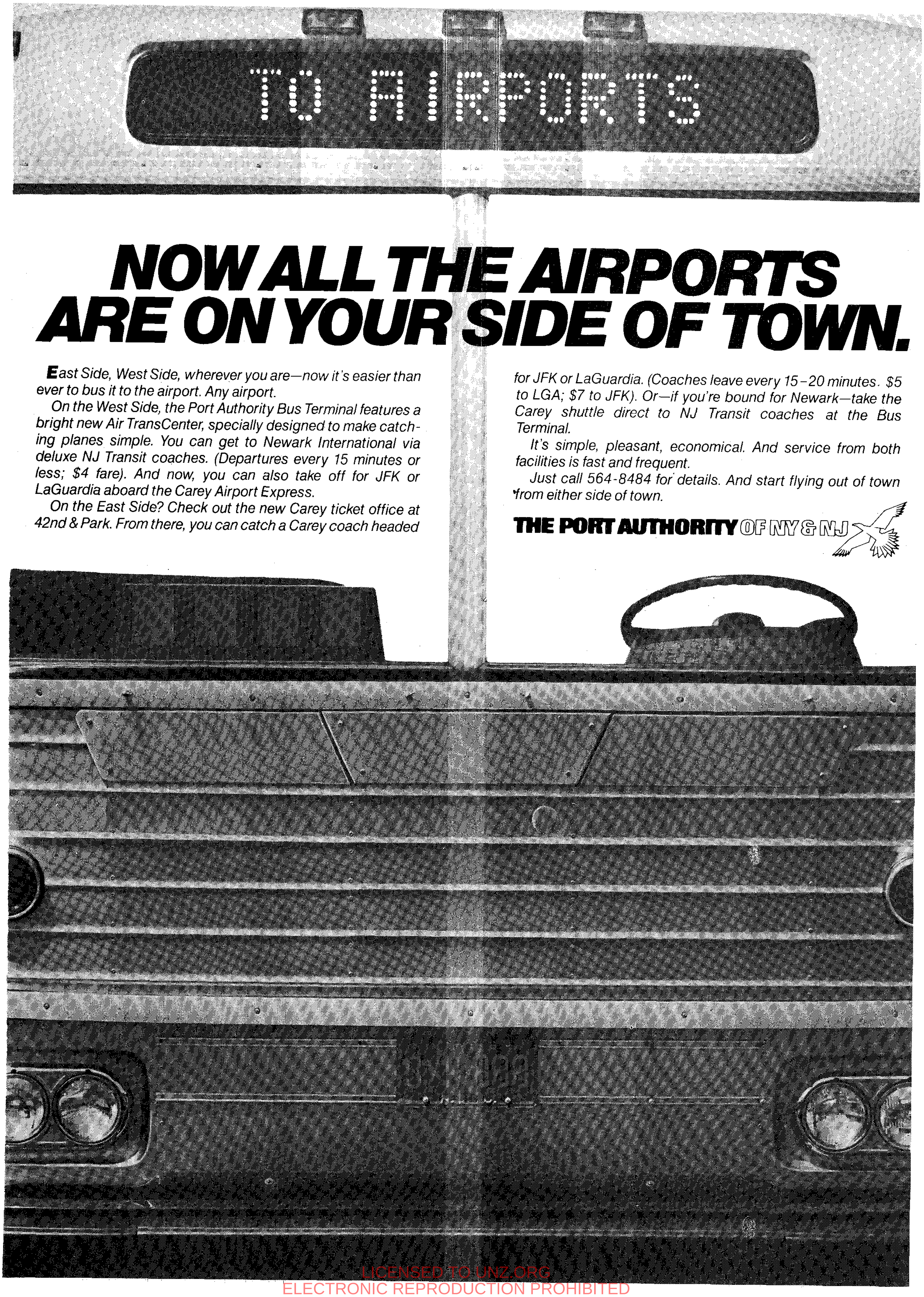
In the fictional town of Calumet, Colorado, paratroopers float gently to the earth outside the windows of a high-school history class. Jabbering Spanish and Russian at one another, the soldiers plug the baffled history teacher (so much for intellectuals) and machine-gun his students. Within minutes, rocket fire batters down buildings and tanks block intersections: Calumet, a lonely town on the plains just at the edge of the Rockies, has fallen under occupation by Soviet, Cuban, and Nicaraguan forces. Cuban commandos with impressive mustaches march down American streets, and red banners and pictures of Lenin go up everywhere. Milius and screenwriter Kevin Reynolds are not without wit: Some of the details of a communized America are impudent and funny. *Alexander Nevsky* takes over the local movie house, and outside of town an old drive-in is turned into a "reeducation center" where potential resisters are forced to watch an anti-capitalist slide show while a droning voice attacks "whorehouse America."

But a few people get away. Jed (Patrick Swayze), once the high-school quarterback, now in his twenties, leads a small group of teenage boys into the mountains. Taking the name of their football team, the Wolverines, the boys become a crack guerrilla unit, sweeping down on the occupying forces and liberating groups of Americans. A couple of girls who have been hiding from Red Army rapists join them in the mountains; they become great fighters, too. A cynical air-force pilot (Powers Boothe), shot down earlier in the war, also joins up and fills them in on the situation: First, Cubans and Nicaraguans, crossing the border like ordinary illegal aliens, took out the missile silos and the command centers. With America's nuclear capacity snuffed, Cuban and Nicaraguan forces then swept up through Mexico and joined Soviet battalions passing across the Bering Strait. The Soviets now control more than half the country, and most of the rest of the world as well. Gallant England is still fighting, and so are "600 million screaming Chinese," but decadent, cynical Europe is watching from the sidelines.

Enough! Merely describing this banana-cake fantasy makes me tired. *Red Dawn* stretches right-wing paranoia into masochistic wish fulfillment: Battered but still proud, America stands alone, surrounded by hostile forces (the mighty Nicaraguan army), betrayed by most of its allies, and sold out by unreliable dusky peoples to the south (Mexico, obviously, can't be trusted). If it weren't for the Wolverines, the hammer and sickle would be flying over the Rockies right this minute. As it happens, their leader, Jed, has to go a long way to make these crybabies fight. Americans are soft—corrupted by kindly feelings. Jed teaches the boys how to kill, how to live off the land—one boy who has never hunted before is forced to drink the blood of a slain deer. "Kinda makes you feel different inside," he says, jaws dripping red.

Milius isn't the only director obsessed with heroism and death (so is Peckinpah), but Milius has something special on his mind—a mystique of purity. Notice that the boys don't fight and die defending their families. That would be too routinely heroic. With its solemn blood rituals, its mystic brotherhood of the woods, *Red Dawn* offers a kind of native American fascism—Natty Bumppo trading in his bear knife for a portable rocket, turning his woodcraft to guerrilla tactics. *Red Dawn* is a call to self-discipline: The boys repress their tears and go out and die; they even learn to kill their own when necessary. The girls aren't allowed to lighten things up, and Milius won't let any outsiders near the sacred fire: No black, Hispanic, or American Indian is going to drink *his* deer's blood.

If Milius had developed his witty ideas about the Sovietization of America, the movie might have taken on an eerie life. Instead, Milius has made a turgid love offering to the bumper-sticker warriors and new-breed militants of the far right, the guys who are



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> "...In its informal way, *Grandview, U.S.A.* convinces you that the loves and worries of its characters matter a great deal..."

ready to gear up and stop 'em in Honduras. Milius gets so absorbed in purifying his woodland Bund that he lets the narrative falter. When the boys put on their white parkas, we can't tell who's who; a love affair between Powers Boothe and one of the girls never gets going; and the raids into town are just a blur. Milius doesn't involve us in the suspense or simple physical logistics of the raids—the dodging of sentries, the fear of getting caught, and so on. He just jumps ahead to the explosives going off, the bodies cut down or sent flying.

Ever since *Dirty Harry,* the American right hasn't had a movie-poster icon it could call its own, but this movie may provide a few. Ah, the beauty of an American guerrilla girl, hair flying under her beret, as she draws a bead on a Red soldier! The stirring excitement of a high-school boy holding a rifle aloft as he stands on a mountain rock! What's funny about such images—and about nearly every other scene in the movie—is that they are drawn from the history and heroic mythology of the international *left. Red Dawn* recycles legends about the desperate partisans (often Communists) fighting the Nazis in Greece, Yugoslavia, France; it replays scenes from Hollywood's tear-stained melodramas of occupied Europe—anti-Fascist films such as *The Moon Is Down, Hangmen Also Die,* and *O.S.S.*

Milius would seem to be longing to see America as an underdog; unconsciously, perhaps, he betrays a covert admiration for insurgent groups, like the Viet Cong, that take on a big military machine. At the same time, he's stealing images that people have responded to in the past. Maybe he figures the left is good at stirring up emotions and he should copy some of its moves. Either way, the movie is schizoid: The ideology goes one way, everything else goes the other.

THE PEOPLE WHO MADE **Grandview, U.S.A.**—producer Jonathan Taplin, writer Ken Hixon, and director Randal Kleiser—are perhaps a little too conscious of their setting as *the* typical American town. The beginning of the movie, with its shots of people working, people playing, the courthouse, cheerleaders, and so on, looks like a commercial for a hamburger chain. But *Grandview, U.S.A.* turns into an entertaining and affecting movie—not as distinctive as those classics of small-town Americana *The Last Picture Show* or *Breaking Away,* but perfectly pleasant. Jamie Lee Curtis, who looks her men in the eye and talks straight, stars as the owner of a demolition derby, the only place in town where people can loosen up and have a good time. C. Thomas Howell, who has a routine juvenile sweetness, is a high-school boy she takes into her bed, Patrick Swayze a hell-raiser with decent instincts—a man she was always meant to love but somehow never did. In its informal, half-farcical way, *Grandview, U.S.A.* convinces you that the tangled love affairs, ambitions, and money worries of these characters matter a great deal. After directing *Grease* and *The Blue Lagoon,* Randal Kleiser has entered the land of the living. Kleiser turns out to have a considerable gift for intimacy: His characters actually reveal more sides of themselves as the picture goes along, something that has become so rare in American movies it seems like a major achievement. ▬

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THE TWO IBIZA BOUTIQUES IN MANHATTAN and Southampton are having a sale. Espadrilles, were $32, now $20; floral-print bikinis in drawstring pouches, were $38, now $24; rayon-challis printed skirts and dresses, were $78, now $44; cotton dresses from Spain, with black graphic designs printed on earthy colors, were $98–$135, now $52–$74; handloomed cotton-and-rayon-blend dresses and sweater tops, were $60–$110, now $39–$60; costume jewelry, now 20–50 percent off; and much more. A.E., M.C., V., checks accepted on purchases of $50 or more; all sales final. *Ibiza, 46 University Pl. (533-4614), Mon.–Sat. 11 a.m.–8 p.m. and Sun. 12:30–6 p.m.; 29D Job's Lane, Southampton, L.I., daily 10:30 a.m.–6:30 p.m. (516-283-7833). Sale through 8/26.*

Yarn

FIBERWORKS ON THE EAST SIDE IS OFfering a large variety of summer yarns at 20–50 percent off. All yarns listed are sold in 1¾-oz. balls unless otherwise indicated. Bucilla Paradise yarn, was $2.25 a 1-oz. skein, now $1.15; Pingouin cotton-tweed yarn, was $3.80, now $2.10; Reynolds Parfait yarn, was $5, now $2.50; Softball metallic-cotton yarn, was $5.75, now $2.90; Ulltex Bouquet and Brillanta yarns, were $4.55 and $4.95, respectively, now $3.20 and $2.50; Anny Blatt Lin-Anny yarn, was $5, now $4; Chat Botté Flamenco yarn, was $4.50, now $3.60; Dorothée Bis Rafale yarn, was $6, now $3.90; Unger Italian cotton yarn, was $2.80 a 1-oz. skein, now $1.55; Unger Swing and Siam yarns, were $3.25 and $3.65, respectively, now $1.95 and $2.75; and much more. Checks accepted; no credit cards; all sales final. *Fiberworks, 313 East 45th St. (286-9116); Mon.–Fri. 11 a.m.–6:30 p.m. and Sat. till 5 p.m.; through 8/25.*

Edibles

FISHER & LEVY IS CLOSING THROUGH Labor Day and wants to clear its shelves of all packaged goods, now 30 percent off. A few examples: 375-ml. bottles of Cabernet or Chardonnay California wine vinegar, were $4.25, now $2.95; 16¾-oz. bottles of raspberry wine vinegar, were $3.50, now $2.25; 17-oz. bottles of Francesconi extra-virgin olive oil, were $4.25, now $2.95; 8-oz. boxes of Gibbs wild rice, were $4.50, now $2.95; 12½-oz. tins of Bremner's Wafers, were $5.50, now $3.75; 10-oz. jars of Peloponnese olives (in four varieties), from Greece, were $5.25, now $3.69; 8½-oz. jars of Belgian Confiture Artisanale jams, were $5.50, now $3.75; 8-oz. packages of Savannah pralines, were $4.50, now $2.95; 14-oz. jars of Jackie's Oklahoma-style barbecue sauce, were $3.50, now $2.49; 6½-lb. boxes of San Felipe mesquite barbecue charcoal, were $7.50, now $4.95; and much more. *Fisher & Levy Food Shop, 1026 Second Ave., near 54th St. (832-3880); Mon.–Fri. 11 a.m.–8 p.m.; through 8/17.* ■

10% OFF
15% OFF
25% OFF
40% OFF
Something's fishy at VICTORY!

Our August Fishbowl sale, of course.

That's right. From August 13 to 31, we're having our Fishbowl sale. Here's how it works: After you purchase any of our fine mens's or women's shirts, ties or accessories, just reach into the fishbowl and pull out an envelope.

Inside is a coupon good for 10%, 15%, 25%, or 40% off the cost of that purchase.

Our entire selection is included in this sale. Even our fabulous Sea Island cotton shirts, made from one of the world's finest fabrics.

So don't miss this sale. It will be a long time before you see another one like it. And that's no fish story.

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Downtown: 96 Orchard Street (off Delancey), New York, NY 10002. (212) 677-2020.
Washington DC: White Flint Mall, (301) 468-6486, Fair Oaks Mall, (703) 352-5422.
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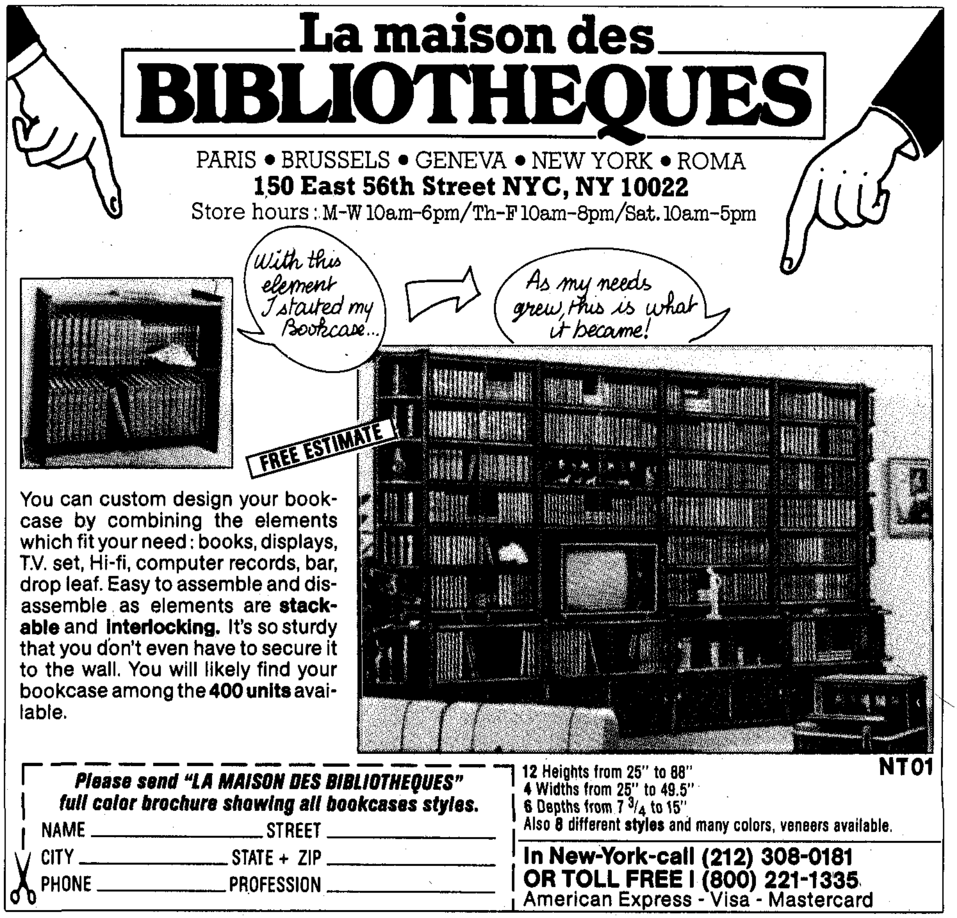
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CUE

Movies 96
Theater 106
Art 108
Music & Dance 110
Other Events 112
Restaurants 114
Radio 123
Television 124
Nightlife 131

A Complete Entertainment Guide for the Week Beginning Aug. 15.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Aug. 14: "The Lost One." Opening Aug. 15: "Half a Life." #2—Thru Aug. 16: "La Petite Sirene." Beg. Aug. 17: "Pauline at the Beach."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru Aug. 13: "To Catch a Thief"; "Roman Holiday." Aug. 14: "if . . ."; "Medium Cool." Aug. 15: "48 Hrs."; "Trading Places." Aug. 16: "Reds." Aug. 17-18: "Rules of the Game"; "La Ronde." Aug. 19-20: "Forbidden Games"; "Donkey Skin." #2—Thru Aug. 14: "The Whole Shootin' Match."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"A Question of Silence." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E of Second Ave.** 254-7400. Aug. 13: "Carnival in Flanders"; "Toni." Aug. 14: "Deception"; "Beyond the Forest." Aug. 15: "Lady of Burlesque"; "Baby Face." Aug. 16: "Forbidden Planet"; "The Time Machine." Aug. 17-18: "Harold and Maude"; "Where's Poppa?" Aug. 19: "The Wizard of Oz"; "Singin' in the Rain."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 16: "The Last Starfighter"; "Streets of Fire."

12. **ENTERMEDIA—Second Ave. nr. 12th St.** 475-4191. Aug. 13: "Get Out Your Handkerchiefs"; "Femmes Fatales." Aug. 14: "Wedding in Blood"; "Dirty Hands." Aug. 15: "Down and Dirty"; "The Working Class Goes to Heaven." Aug. 16: "The First Time"; "Beach House." Aug. 17-19: "The Texas Chainsaw Massacre"; Aug. 17: "Alone in the Dark"; Aug. 18: "Slave of the Cannibal God"; Aug. 19: "Xtro."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Aug. 14: "A Star Is Born" (1976); "The Rose." Aug. 15-16: "Ikiru"; "Throne of Blood." Aug. 17-18: "The Year of Living Dangerously"; "Gallipoli." Aug. 19-21: "Giant."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Last Night at the Alamo." #2—Thru Aug. 14: "The Jungle Book." Opening Aug. 15: "The Woman in Red."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Under the Volcano." #2—"Erendira." #3—"Red Dawn." #4—Thru Aug. 16: "Les Compères." Opening Aug. 17: "Secrets."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Aug. 16: "Cloak and Dagger." Opening Aug. 17: "Sheena."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Aug. 16: "Gremlins." Opening Aug. 17: "The Philadelphia Experiment."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Aug. 16: "The Neverending Story." Opening Aug. 17: "Tightrope."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Aug. 14: "Revenge of the Nerds." Opening Aug. 15: "Dreamscape."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Red Dawn." Opening Aug. 17: "Sheena."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Bachelor Party." #2—"Red Dawn."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Aug. 14: "Revenge of the Nerds." Opening Aug. 15: "Dreamscape." #2—"Purple Rain." #3—Thru Aug. 14: "Conan the Destroyer." Beg. Aug. 15: "Revenge of the Nerds." #4—"The Neverending Story." #5—Thru Aug. 14: "Beat Street." Beg. Aug. 15: "Revenge of the Nerds." #6—"Romancing the Stone."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru Aug. 16: "Best Defense." Opening Aug. 17: "Sheena." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Top Secret!"

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru Aug. 16: "Grandview, U.S.A." Opening Aug. 17: "Tightrope."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—"Gremlins." #2—"Cloak and Dagger."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Star Trek III: The Search for Spock." **EMBASSY 3**—"The Jungle Book." **EMBASSY 4**—Thru Aug. 16: "Star Trek III: The Search for Spock." Beg. Aug. 17: "Best Defense."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Aug. 13: "Amarcord"; "And the Ship Sails On." Aug. 14-15: "Coma"; "The Entity"; "Magic." Aug. 16-18: "The Grey Fox"; "The Draughtsman's Contract." Aug. 19-20: "Dr. Strangelove"; "The Atomic Cafe." #2—Aug. 13-14: "Ciao! Manhattan"; "Andy Warhol's Bad." Aug. 15-16: "The Maltese Falcon" (1941); "Charlie Chan at the Opera." Aug. 17-18: "Nosferatu, the Vampyre"; "Cat People" (1982). Aug. 19: "Annie"; "Oliver!"

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Aug. 16: "The Muppets Take Manhattan." Opening Aug. 17: "The Philadelphia Experiment." #2—Thru Aug. 16: "The Last Starfighter." Opening Aug. 17: "Meatballs Part II."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Splash."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "The Jungle Book."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "Cloak and Dagger."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Aug. 13: "Yojimbo"; "Sanjuro." Aug. 14-16: "Hara Kiri"; "Rebellion." Aug. 17-18: "Monty Python and the Holy Grail"; "Jabberwocky." Aug. 19-20: "Swept Away"; "Seven Beauties."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Purple Rain."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Natural."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Aug. 14: "Bachelor Party." Opening Aug. 15: "Dreamscape."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Under the Volcano."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Aug. 16: "Gremlins." Opening Aug. 17: "Tightrope." #2—Thru Aug. 16: "The Muppets Take Manhattan." Opening Aug. 17: "Sheena."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—"L'Eté Meurtrier."

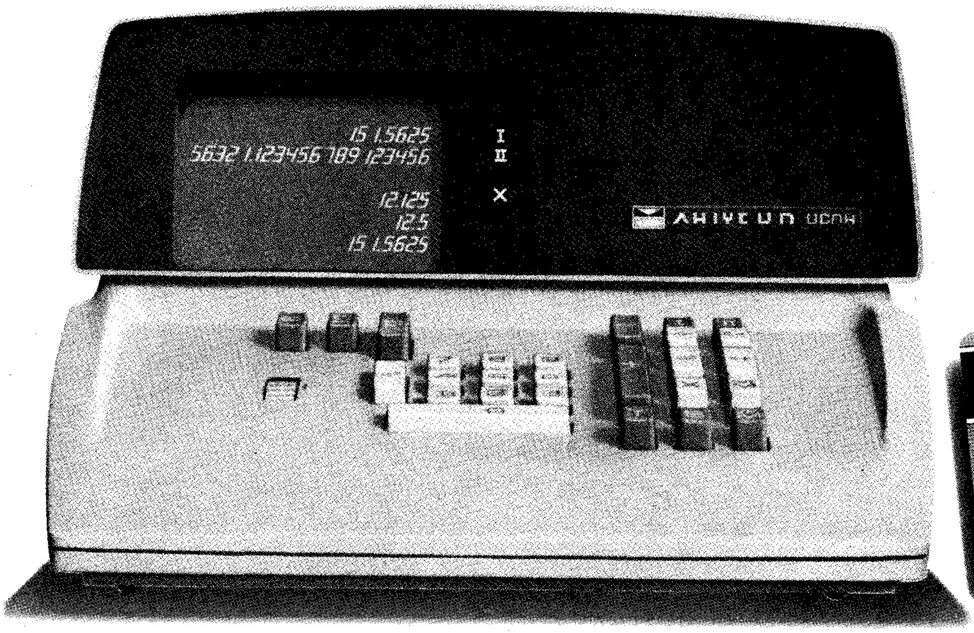
61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Les Compères."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Bostonians." **CINEMA II**—753-0774. "Another Country."

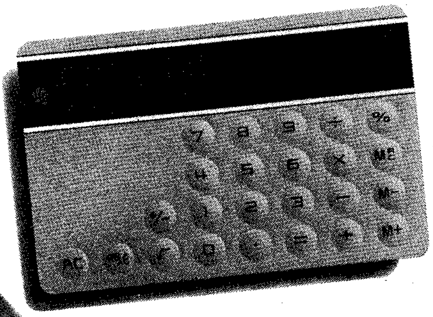
61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Aug. 16: "Cloak and Dag-

A SIMPLE LESSON IN ECONOMICS FOR ANYONE WHO BELIEVES ADVERTISING RAISES PRICES.



1965 Calculator—Over $2,000.00



1984 Calculator—Under $10.00

In the beginning there was the calculator.

It was a new idea. It had never been advertised. And it cost a fortune.

Then the people who sold calculators started to advertise them. That was hardly a new idea. But it, too, cost a fortune.

Now, you might think all that expensive advertising would drive the price of a calculator to incalculable heights.

But no. What happened was exactly the opposite.

It doesn't make sense. How can something as costly as advertising end up saving you money?

It's really quite simple. Advertising spreads news. When it spread the news of the calculator, people started to buy.

As more calculators were sold, more were produced. As more were produced, the cost of producing them came down. And because advertising creates competition, their quality and sophistication went up.

So today, using an electronic calculator is almost cheaper than counting on your fingers. And advertising helped make it happen—just as it has for countless other products.

In fact, with a little effort you could probably figure out precisely how much money advertising has saved you over the years.

But don't try it without a calculator.

ADVERTISING.

ANOTHER WORD FOR FREEDOM OF CHOICE.

American Association of Advertising Agencies ger." Opening Aug. 17: "The Philadelphia Experiment." #2—832-2720. *"Revenge of the Nerds."*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Aug. 14: "The Neverending Story." Opening Aug. 15: "The Woman in Red."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Phar Lap."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Bachelor Party."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Aug. 16: "Bachelor Party." Opening Aug. 17: "Tightrope."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Red Dawn." #2—Thru Aug. 16: "Best Defense." Opening Aug. 17: "Sheena."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Cloak and Dagger."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Gremlins." #2—"Purple Rain."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. Thru Aug. 14: "Under the Volcano." Opening Aug. 15: "The Woman in Red."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"First Name: Carmen." #2—"Another Time, Another Place." #3—"After the Rehearsal."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"Improper Conduct."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Aug. 14: "All About Eve"; "A Letter to Three Wives." Aug. 15: "Julius Caesar (1953)." Aug. 16-18: "Dinner at Eight"; "Citizen Kane." Aug. 19-20: "The Shopworn Angel"; "The Ghost and Mrs. Muir."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Top Secret!" #2—Opening Aug. 13: "Strangers Kiss."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Ghostbusters." #2—"Red Dawn." #3—"Purple Rain." #4—Thru Aug. 16: "The Muppets Take Manhattan." Opening Aug. 17: "Tightrope."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Aug. 16: "The Neverending Story." Opening Aug. 17: "The Philadelphia Experiment." #2—Thru Aug. 14: "Wuthering Heights" (1954); "Susana."

95. **THALIA—95th St. W. of B'way.** 222-3370. Aug. 13: Cartoon "Videos"; "Allegro Non Troppo." Aug. 14: "Murmur of the Heart"; "The Lovers." Aug. 15: "Alphaville"; "Fahrenheit 451." Aug. 16: "The Southerner"; "This Land Is Mine." Aug. 17-18: "Viridiana"; "Un Chien Andalou"; "Nazarin"; "Land Without Bread." Aug. 19: "Beauty and the Beast"; "The Eternal Return."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Aug. 13: "Laura"; "Night and the City." Aug. 14: "Nanook of the North"; "Man of Aran." Aug. 15-16: "The Marriage of Maria Braun"; "Veronika Voss"; "Lola." Aug. 17: "Dona Flor and Her Two Husbands"; "Xica." Aug. 18: "The Godfather"; "The Godfather Part II." Aug. 19: "A Night at the Opera"; "A Day at the Races."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Cloak and Dagger." #2—Thru Aug. 16: "Les Compères." Opening Aug. 17: "Meatballs Part II." #3—"Top Secret!" #4—Thru Aug. 16: "Terms of Endearment"; "Racing With the Moon." Opening Aug. 17: "Sheena."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens *& children $3 (double feature): Fri., 4:30 p.m., Fri.*-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Aug. 15, at 12:30, 3, 6 & 8:45 p.m.: "Elena et les hommes" (1956) by Jean Renoir.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Aug. 19: Olympic Films by Bud Greenspan.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Aug. 16, 7:30 p.m.: "Village of Eight Gravestones" *(1977) by Yoshitaro Nomura.*

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889; Ticketron: 977-9020; Teletron: 947-5850. Adm. $5; students & senior citizens $3.50; members $2. Aug. 16, 7:30 p.m.: "There Shall Be Heard Again," by CBS News.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Free with museum adm. Aug. 14, 6 p.m.: "The Passion of Joan of Arc" (1928) by Carl Dreyer. Aug. 18, 2 p.m.: "The Adventures of Robin Hood" (1938) by William Keighley & Michael Curtiz.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 13: *Lucille Ball: First Lady of Comedy. Thru Sept. 20:* Metromedia and the Du Mont Legacy. Thru Sept. 29: Four Rare One-Hour Shows From *The Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: Aug. 13, 2:30 p.m.: "Frida Kahlo & Tina Modotti" (1981) by Laura Mulvey & Peter Wollen, & "Return Journey" (1981) by Ian Potts; 6 p.m.: "L'Architecture d'Aujourd'hui" (1931) by Pierre Chenal, "Pissarro: At the Heart of Impressionism" (1981) by Judith Wechsler, "Spaces: The Architecture of Paul Rudolph" (1983) by Bob Eisenhardt, & "Marcel Duchamp in His Own Words" (1978) by Lewis Jacobs. Aug. 14, 2:30 p.m.: "Dear Phone" (1977), "H Is for House" (1978) & "A Walk Through H" (1978) by Peter Greenaway; 6 p.m.: Films by Standish Lawder, Ernie Gehr, Peter Rose & Anita Thacher. Aug. 16, 2:30 p.m.: Films by Walter Ruttman, Len Lye, Nathaniel Dorsky, Robert Russett, James Herbert, Ken Kobland, Ernest Marrero & Susan Kouguell; 6 p.m.: Films by George Griffin, Ernie Gehr & Suzan Pitt. Aug. 17, 2:30 p.m.: "Fable Safe" (1971) by Erik Barnouw, & "Portrait of an American Zealot" (1982) by Marc & Alan Levin; 6 p.m.: "Indian Summer" (1960) by Jules Victor Schwerin, & "Time and Dreams" (1976) by Mort Jordan. Aug. 18, 2:30 p.m.: (Same as Aug. 13, 2:30 p.m.); 5 p.m.: "Above Us the Earth" (1977) by Karl Francis. Aug. 19, 2:30 & 5 p.m.: Films from the National Film Board of Canada.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Aug. 13, 7:30 & 10 p.m.: "The Man Who Fell to Earth" (1976) by Nicolas Roeg. Aug. 14, 7:30 & 9:30 p.m.: "The Osterman Weekend" (1983) by Sam Peckinpah. Aug. 15, 7:30 p.m.: "Modern Times" (1936) by Charles Chaplin, & shorts. Aug. 16-17 at 7:45 & 9:45 p.m., Aug. 18 at 7:30 & 9:30 p.m., Aug. 19 at 7 & 9 p.m.: "Sugar Cane Alley" (1983) by Euzhan Palcy.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 877-1800 ext. 429. Adm. $4.50. Retrospective: The Second Decade. Aug. 13, 6:15 p.m.: "The Marquise of O" (1975) by Eric Rohmer; 8:30 p.m.: "Bye Bye Brazil" (1980) by Carlos Diegues. Aug. 14, 6:15 p.m.: "The Wonderful Crook" (1975) by Claude Goretta; 8:30 p.m.: "Moonlighting" (1982) by Jerzy Skolimowski. Aug. 15, 6:15 p.m.: "Roseland" (1977) by James Ivory; 8:30 p.m.: "Wise Blood" (1979) by John Huston. Aug. 16, 6:15 p.m.: "Alice in the Cities" (1974) by Wim Wenders; 8:30 p.m.: "The Marriage of Maria Braun" (1978) by Rainer Werner Fassbinder. Aug. 17, 6:15 p.m.: "Melvin and Howard" (1980) by Jonathan Demme; 8:15 p.m.: "Koyaanisqatsi" (1982) by Godfrey Reggio. Aug. 18, 2:15 p.m.: "Without Anesthesia" (1979) by Andrzej Wajda; 5 p.m.: "The Lost Honor of Katharina Blum" (1975) by Volker Schlöndorff & Marguerite von Trotta; 7 p.m.: "Fox and His Friends" (1975) by Fassbinder; 9:30 p.m.: "Taxi zum Klo" (1980) by Frank Ripploh. Aug. 19, 2 p.m.: "Say Amen, Somebody" (1982) by George Nierenberg; 4 p.m.: "Celine and Julie Go Boating" (1973) by Jacques Rivette; 7:30 p.m.: "Get Out Your Handkerchiefs" (1978) by Bertrand Blier; 9:30 p.m.: "Eating Raoul" (1982) by Paul Bartel.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Aug. 19, 2 p.m.: "55 Days at Peking" (1963) by Nicholas Ray.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Aug. 14, 4 p.m.: "Cat Ballou" (1965) by Elliot Silverstein. Aug. 16, 6 p.m.: "The Spanish Earth" (1937) by Joris Ivens, & "Professor Mamlock" (1938) by H. Rappaport & A. Minkin.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Aug. 16, 7:30 p.m.: "Gate of Hell" (1954) by Teinosuke Kinugasa.

PUBLIC THEATER—425 Lafayette St. 598-7171, -7150. *Adm. $5; members, senior citizens & students* $4. Thru Sept. 6: Films of Charles Chaplin. Aug. 14-16, at 3, 6 & 9 p.m.: "Getting Acquainted" (1914), *"His Prehistoric Past"* (1914), "A Night Out" (1915) & "A King in New York" (1957). Aug. 17-19, at 4, 6, 8 & 10 p.m.: "A Dog's Life" (1918), "Shoulder *Arms" (1918) & "The Pilgrim" (1923). Thru Aug. 19* (free): National Latino Film & Video Festival.

SOUTH STREET SEAPORT MUSEUM—Pier 16, Fulton St. at the East River. 669-9416. Adm. $2.50; members & children $1.50. Outdoor film series; call museum for raindates. Aug. 15, 8:30 p.m.: "The Caine Mutiny" (1954) by Edward Dmytryk.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Aug. 17-19, 7 & 11 p.m.: "Repulsion" (1956) by Roman Polanski, & (at 9 p.m.) "Baby Doll" (1956) by Elia Kazan.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Cloak and Dagger." #2—Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Dreamscape." #3—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17 (tent.): "Tightrope."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Top Secret!" #2—"Cloak and Dagger."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Red Dawn." #2—"Top Secret!"

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Ghostbusters." #2—Thru Aug. 14: "The Jungle Book." Beg. Aug. 15: "The Woman in Red."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Cloak and Dagger." #2—*"Ghostbusters."* #3—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Tightrope." #4—Thru Aug. 16: "Top Secret!" *Beg. Aug. 17: "The Philadelphia Experiment."*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Grandview, U.S.A." #2—"Gremlins."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Red Dawn."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Ghostbusters." #2—"Red Dawn." #3—"Purple Rain."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Top Secret!" #2—"The Muppets Take Manhattan." #3—"Red Dawn." #4—Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "The Philadelphia Experiment." #5—"The Neverending Story." #6—"Purple Rain." #7—"Gremlins." #8—"The Karate Kid." #9—Thru Aug. 14: "Indiana Jones and the Temple of Doom." Beg. Aug. 15: "The Woman in Red." #10—"Ghostbusters." #11—"Cloak and Dagger."

Brooklyn

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Red Dawn." #2—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Tightrope." #3—"Cloak and Dagger." #4—"Gremlins." #5—Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "The Philadelphia Experiment."

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Top Secret!" #2—Thru Aug. 14: "The Muppets Take Manhattan." Beg. Aug. 15: "The Woman in Red."

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Aug. 14: "Purple Rain." Beg. Aug. 15: "The Woman in Red." #2—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Sheena."

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Top Secret!"

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—"Revenge of the Nerds." #2—"Red Dawn." #3—"Cloak and Dagger." #4—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Tightrope."

208. **BOROUGH PARK-WALKER**—18th Ave. at 64th St. 232-4500. Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Dreamscape."

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Aug. 16: Russian Film Festival. Beg. Aug. 17: "The Philadelphia Experiment." #2—"Cloak and Dagger." #3—"Red Dawn." #4—Thru Aug. 14: "Purple Rain." Beg. Aug. 15: "The Woman in Red." #5—Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Sheena." #6—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Meatballs Part II."

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—Program unavailable. #2—Program unavailable.

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—Thru Aug. 16: "Red Dawn." #2—Thru Aug. 16: "Top Secret!" #3—Thru Aug. 16: "Cloak and Dagger."

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—Thru Aug. 16: "The Karate Kid." #2—Thru Aug. 16: "Cloak and Dagger."

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—"Revenge of the Nerds." #2—Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "Meatballs Part II." #3—"Red Dawn." #4—"Gremlins."

228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Aug. 16: "Romancing the Stone." Beg. Aug. 17: "Sheena."

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. "The Karate Kid."

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Bachelor Party." #2—"The Neverending Story." #3—"Indiana Jones and the Temple of Doom." #4—"Ghostbusters." #5—"Purple Rain."

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. "Cloak and Dagger."

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Aug. 16: "Cloak and Dagger." #2—Thru Aug. 16: "Ghostbusters."

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Tightrope." #2—"Cloak and Dagger." #3—Thru Aug. 16: "Ghostbusters." Beg. Aug. 17 (tent.): "Sheena."

Staten Island

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Tightrope." #2—Thru Aug. 14: "The Jungle Book." Beg. Aug. 15: "The Woman in Red."

303. **NEW DORP-HYLAN**— 351-6601. #1—Thru Aug. 16: "Indiana Jones and the Temple of Doom." Beg. Aug. 17: "Sheena." #2—"Ghostbusters."

304. **NEW DORP-LANE**— 351-2110. "Top Secret!"

305. **NEW DORP-RAE**— 979-0444. #1—"The Karate Kid." #2—"Gremlins."

306. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—"Red Dawn." #2—Program unavailable.

307. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—"Red Dawn." #2—"Revenge of the Nerds."

308. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. "Bachelor Party."

Queens

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—"Red Dawn." #2—"Ghostbusters." #3—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Meatballs Part II." #4—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Tightrope."

The Woman in Red

Shy, quiet Teddy Pierce wanted a little adventure.

And one day it walked into his life in a red silk dress.

GENE WILDER CHARLES GRODIN JOSEPH BOLOGNA JUDITH IVEY MICHAEL HUDDLESTON KELLY LE BROCK AND GILDA RADNER
A VICTOR DRAI PRODUCTION "THE WOMAN IN RED" MUSIC BY JOHN MORRIS SONGS BY STEVIE WONDER
PERFORMED BY STEVIE WONDER AND DIONNE WARWICK DIRECTOR OF PHOTOGRAPHY FRED SCHULER EXECUTIVE PRODUCER JACK FROST SANDERS
BASED ON THE SCREENPLAY "UN ELEPHANT CA TROMPE ENORMEMENT" BY JEAN LOUP DABADIE AND YVES ROBERT PRODUCED BY VICTOR DRAI
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402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Ghostbusters." #2—"Gremlins."

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"Red Dawn." #2—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Tightrope." #3—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "The Philadelphia Experiment." #4—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Meatballs Part II."

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Aug. 16: "Firestarter." Beg. Aug. 17: "Conan the Destroyer."

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Cloak and Dagger." #2—Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Dreamscape." #3—"Revenge of the Nerds." #4—"Red Dawn." #5—"Top Secret!" #6—"Revenge of the Nerds." #7—Thru Aug. 14: "Purple Rain." Beg. Aug. 15: "Dreamscape."

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Top Secret!" #2—"Indiana Jones and the Temple of Doom."

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"Ghostbusters." #2—"Top Secret!" #3—"The Jungle Book." #4—Thru Aug. 14: "The Karate Kid." Beg. Aug. 15: "The Woman in Red."

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Indiana Jones and *the Temple of Doom.*"

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Meatballs Part II." #3—"Gremlins."

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Dreamscape." #2—Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "Sheena." #3—"Cloak and Dagger." #4—Thru Aug. 14: "Top Secret!" Beg. Aug. 15: "Dreamscape."

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Cloak and Dagger." #2—"Red Dawn."

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Aug. 16: *"Romancing the Stone." Beg. Aug. 17:* "Sheena." #2—Thru Aug. 16: "The Jungle Book."

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Cloak and Dagger." #2—Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "Meatballs Part II."

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Ghostbusters."

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Gremlins." #2—"Revenge of the Nerds." #3—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Tightrope." #4—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "The Philadelphia Experiment."

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Tightrope." #2—"Red Dawn." #3—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Sheena." #4—Thru Aug. 14: "Grandview, U.S.A." Beg. Aug. 15: "The Woman in Red." #5—"Cloak and Dagger."

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Indiana Jones and the Temple of Doom." #2—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Meatballs Part II."

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Meatballs Part II."

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Top Secret!" #2—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Sheena." #3—Thru Aug. 14: "Indiana Jones and the Temple of Doom." Beg. Aug. 15: "The Woman in Red."

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—"Red Dawn." #2—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "Tightrope."

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Cloak and Dagger." #2—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Meatballs Part II." #3—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "The Philadelphia Experiment."

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Aug. 16: "The Last Starfighter"; "Sixteen Candles." Beg. Aug. 17 (tent.): "Best Defense"; "Racing With the Moon."

438. **MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "Sheena."

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Gremlins." #2—"Cloak and Dagger."

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Aug. 16: "Star Trek III: The Search for Spock"; "Footloose." Beg. Aug. 17: "The Last Starfighter"; "Streets of Fire."

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Rhinestone." #2—"The Last Starfighter." #3—"Conan the Destroyer."

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Red Dawn." #2—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "Sheena."

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Ghostbusters." #2—Thru Aug. 14: "Romancing the Stone." Beg. Aug. 15: "The Woman in Red."

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Red Dawn." #2—"Top Secret!"

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. *80th* St.** 296-2325. Thru Aug. 16: "The Jungle Book"; "Trenchcoat."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—"The Karate Kid." #2—Thru Aug. 14: "Romancing the Stone." *Beg. Aug. 15: "The Woman in Red."*

501. **BALDWIN-RKO—** 223-9230. Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Meatballs Part II."

502. **BELLEROSE-RKO—** 775-1351. Thru Aug. 14: "Splash." Beg. Aug. 15: "The Natural."

511. **EAST MEADOW-FLICK—** 794-8008. #1—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "Sheena." #2—Thru Aug. 16: "The Last Starfighter."

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—"Purple Rain." #2—"Cloak and Dagger." #3—Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "Tightrope." #4—"Gremlins."

517. **FLORAL PARK-RKO FLORAL—** 352-2280. Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "Tightrope."

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—"Cloak and Dagger." #2—"Red Dawn."

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—"Gremlins." #2—"Bachelor Party." #3—"Indiana Jones and the Temple of Doom."

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. "Ghostbusters."

523. **GREAT NECK-SQUIRE—** 466-2020. #1—"Cloak and Dagger." #2—"Purple Rain." #3—"Gremlins."

524. **HEWLETT-RKO—** 791-6768. Thru Aug. 14: "Splash." Beg. Aug. 15: "The Natural."

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "Tightrope." #2—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "The Philadelphia Experiment."

528. **HICKSVILLE-MID-PLAZA NORTH—** 433-2400. "Revenge of the Nerds." **SOUTH—**"Cloak and Dagger."

529. **LAWRENCE-RKO—** 371-0203. #1—"The Karate Kid." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—Thru Aug. 16: "The Natural." Beg. Aug. 17: "Star Trek III: The Search for Spock." #2—Thru Aug. 16: "Romancing the Stone." Beg. Aug. 17: "The Muppets Take Manhattan."

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Top Secret!" #4—"Best Defense." #5—"The Karate Kid." #6—"The Muppets Take Manhattan."

532. **LONG BEACH-LIDO—** 432-0056. Thru Aug. 16: *"Star Trek III: The Search for Spock"*; "Footloose." Beg. Aug. 17: "The Muppets Take Manhattan"; "The Natural."

533. **LYNBROOK-LYNBOOK—** 593-1033. #1—"Red Dawn." #2—"Cloak and Dagger." #3—"Purple Rain." #4—Thru Aug. 14: "Grandview, U.S.A." *Beg. Aug. 15: "The Woman in Red."* #5—"The Muppets Take Manhattan."

534. **LYNBROOK-STUDIO ONE—** 599-1444. Thru Aug. 16: "Under the Volcano."

535. **MALVERNE-TWIN—** 599-6966. #1—Thru Aug. 16: "Romancing the Stone." Beg. Aug. 17 (tent.): "Best Defense." #2—Thru Aug. 16: "Star Trek III: The Search for Spock." Beg. Aug. 17 (tent.): "The Muppets Take Manhattan."

536. **MANHASSET-MANHASSET—** 627-7887. #1—Tent.: "Under the Volcano." #2—"Red Dawn." #3—Tent.: "The Muppets Take Manhattan."

537. **MANHASSET-RKO CINEMA—** 627-1300. "Top Secret!"

540. **MASSAPEQUA-PEQUA—** 799-6464. "Ghostbusters."

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Red Dawn." #2—"The Muppets Take Manhattan." #3—"The Karate Kid." #4—"Gremlins." #5—"Revenge of the Nerds." #6—"Purple Rain." #7—"Grandview, U.S.A." #8—"The Neverending Story." #9—"Top Secret!"

543. **MERRICK-HOLIDAY PARK—** 546-1271. #1—"Gremlins." #2—"Ghostbusters."

544. **MERRICK-MALL—** 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS—** 747-0555. #1—Thru Aug. 14: "Romancing the Stone." Beg. Aug. 15: "The Woman in Red." #2—"The Karate Kid."

547. **OCEANSIDE-OCEANSIDE—** 536-7565. #1—Thru Aug. 16: "Romancing the Stone." #2—Thru Aug. 16: "Rhinestone."

548. **OLD BETHPAGE-CINE CAPRI—** 752-1610. "The Natural."

550. **PLAINVIEW-OLD COUNTRY—** 931-4242. #1—"Ghostbusters." #2—Thru Aug. 14: "Grandview, U.S.A." Beg. Aug. 15: "The Woman in Red."

551. **PLAINVIEW-RKO MORTON VILLAGE—** 938-2323. *"Top Secret!"*

552. **PLAINVIEW-RKO TWIN—** 931-1333. #1—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Tightrope." #2—"Indiana Jones and the Temple of Doom."

554. **PORT WASHINGTON-MOVIES—** 944-6200. #1—Thru *Aug. 16:* "Grandview, U.S.A." Beg. Aug. 17: "Sheena." #2—Thru Aug. 14: "The Natural." Beg. Aug. 15: "The Woman in Red." #3—Thru Aug. 16: "Romancing the Stone." Beg. Aug. 17: "Tightrope."

557. **ROCKVILLE CENTRE-RKO FANTASY—** *764-8000. "Top Secret!"*

558. **ROCKVILLE CENTRE-RKO TWIN—** 678-3121. #1—"Gremlins." #2—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "Tightrope."

559. **ROSLYN-ROSLYN—** 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."

561. **SYOSSET-SYOSSET—** 921-5810. #1—"The Muppets Take Manhattan." #2—"Bachelor Party." #3—"Gremlins."

562. **SYOSSET-UA CINEMA 150—** 364-0700. "Red Dawn."

566. **VALLEY STREAM-RKO GREEN ACRES—** 561-2100. #1—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Meatballs Part II." #2—"Revenge of the Nerds." #3—"Bachelor Party."

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "The Philadelphia Experiment." #2—"The Neverending Story." #3—"Gremlins." #4—"Indiana Jones and the Temple of Doom." #5—"The Karate Kid." #6—"Grandview, U.S.A." #7—"Ghostbusters." #8—Thru Aug. 14: "Top Secret!" Beg. Aug. 15: "The Woman in Red." #9—"Purple Rain." #10—"Cloak and Dagger." #11—"Red Dawn."

571. **WANTAGH-RKO**— 781-6969. "Cloak and Dagger."

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—Thru Aug. 16: "Cloak and Dagger." Beg. Aug. 17: "Tightrope." #2—"Red Dawn." #3—Thru Aug. 16: "Ghostbusters." Beg. Aug. 17: "The Philadelphia Experiment."

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Aug. 16: "Rhinestone." #2—Thru Aug. 16: "Star Trek III: The Search for Spock."

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. "Cloak and Dagger."

602. **BABYLON-RKO**— 669-0700. #1—"Bachelor Party." #2—"Ghostbusters."

603. **BABYLON-SOUTH BAY**— 587-7676. #1—"Purple Rain." #2—Thru Aug. 14: "Indiana Jones and the Temple of Doom." Beg. Aug. 15: "The Woman in Red." #3—"Red Dawn."

604. **BAY SHORE-CINEMA**— 665-1722. "Revenge of the Nerds."

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—"Gremlins." #2—"Top Secret!"

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "Best Defense."

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Aug. 16: "The Jungle Book."

613. **CENTEREACH-CENTEREACH**— 588-0088. Thru Aug. 16: "The Jungle Book."

616. **COMMACK-MULTIPLEX**— 462-6953. #1—"Gremlins." #2—"Cloak and Dagger." #3—"Top Secret!" #4—"The Muppets Take Manhattan." #5—"Purple Rain." #6—"The Karate Kid." #7—"Grandview, U.S.A." #8—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "The Philadelphia Experiment." #9—"Red Dawn." #10—Thru Aug. 14: "The Last Starfighter." Beg. Aug. 15: "The Woman in Red." #11—"Indiana Jones and the Temple of Doom."

617. **COMMACK-RKO**— 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

621. **CORAM-PINE**— 698-6442. #1—"Red Dawn." #2—"The Karate Kid."

622. **DEER PARK-DEER PARK**— 667-2440. "Ghostbusters."

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—Thru Aug. 16: "Under the Volcano." Beg. Aug. 17: "Tightrope." #2—"Red Dawn." #3—"Ghostbusters." #4—Thru Aug. 16: "Cloak and Dagger." Beg. Aug. 17: "The Philadelphia Experiment." #5—Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Revenge of the Nerds." #5—Thru Aug. 16: "The Neverending Story."

626. **EAST NORTHPORT-LARKFIELD**— 261-0043. "Red Dawn."

627. **EAST SETAUKET-RKO FOX**— 473-2400. Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Meatballs Part II."

628. **ELWOOD-ELWOOD**— 499-7800. #1—"Top Secret!" #2—"Cloak and Dagger."

629. **FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Sheena." #2—Thru Aug. 14: "The Neverending Story." Beg. Aug. 15: "The Woman in Red."

630. **GREENPORT-GREENPORT**— 477-0500. Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Bachelor Party."

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—"Ghostbusters." #2—"Purple Rain." #3—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Meatballs Part II." #4—"Revenge of the Nerds."

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. "Gremlins."

634. **HUNTINGTON-RKO YORK**— 421-3911. Program unavailable.

635. **ISLIP-ISLIP**— 581-5200. #1—Thru Aug. 16: "Ghostbusters." #2—Thru Aug. 16: "Red Dawn." #3—Thru Aug. 16: "Grandview, U.S.A."

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. "The Karate Kid."

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Aug. 16: "Star Trek III: The Search for Spock."

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Aug. 16: "Conan the Destroyer." Beg. Aug. 17: "Cannonball Run II."

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—Thru Aug. 16: "Red Dawn." #2—Thru Aug. 16: "Ghostbusters." #3—Thru Aug. 16: "Cloak and Dagger."

641. **MONTAUK-THE MOVIES**— 668-2393. Thru Aug. 16: "Gremlins."

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. "Cloak and Dagger." **OUTDOOR**—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Tightrope."

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—"Grandview, U.S.A." #2—"The Karate Kid."

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "Cannonball Run II."

645. **OAKDALE-OAKDALE**— 589-8118. Program unavailable.

646. **OCEAN BEACH-COMMUNITY**— 583-5184. Aug. 13-14: "Le Bal." Aug. 15-16: "Risky Business." Aug. 17-18: "Rhinestone."

648. **PATCHOGUE-PATCHOGUE**— 475-0601. #1—"Red Dawn." #2—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Tightrope." #3—"Indiana Jones and the Temple of Doom."

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—"Ghostbusters." #2—"Cloak and Dagger."

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Dreamscape." **OUTDOOR**—Thru Aug. 16: "Cloak and Dagger." Beg. Aug. 17: "Meatballs Part II."

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—"Gremlins." #2—Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "The Philadelphia Experiment."

653. **PORT JEFFERSON-MINI EAST**— 928-6555. "Cloak and Dagger." **WEST**—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Tightrope."

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Aug. 14: "Splash." Beg. Aug. 15: "The Natural."

655. **RIVERHEAD-SUFFOLK**— 727-3133. Thru Aug. 16: "The Karate Kid."

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Aug. 16: "Erendira." Beg. Aug. 17: "El Norte."

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—Thru Aug. 16: "The Karate Kid." #2—Thru Aug. 16: "The Last Starfighter." #3—Thru Aug. 16: "Grandview, U.S.A."

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "The Muppets Take Manhattan." #2—Thru Aug. 16: "Rhinestone." Beg. Aug. 17: "Bachelor Party."

662. **SMITHTOWN-SMITHTOWN**— 265-1551. Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Dreamscape."

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Sheena." #2—"Indiana Jones and the Temple of Doom." #3—Thru Aug. 14: "The Karate Kid." Beg. Aug. 15: "The Woman in Red."

664. **STONY BROOK-LOEWS**— 751-2300. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom." #3—"Top Secret!"

666. **WEST ISLIP-TWIN**— 669-2626. #1—"The Karate Kid." #2—Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "The Muppets Take Manhattan."

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—Thru Aug. 16: "Gremlins." #2—Thru Aug. 16: "Purple Rain."

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. Thru Aug. 14: "Revenge of the Nerds." Beg. Aug. 15: "Dreamscape."

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New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—Thru Aug. 16: "Entre Nous." Beg. Aug. 17: "Meatballs Part II." #2—Thru Aug. 14: "The Karate Kid." Beg. Aug. 15: "The Woman in Red."

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. "Top Secret!"

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—"Ghostbusters." #2—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Tightrope." #3—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "The Philadelphia Experiment."

705. GREENBURGH-CINEMA 100— 946-4680. #1—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "Sheena." #2—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Meatballs Part II."

707. HARRISON-SILVER SCREEN— 835-2961. Thru Aug. 14: "My Best Friend's Girl." Aug. 15-17: "Pauline at the Beach"; "My Night at Maud's." Aug. 18-21: "Les Comperes."

708. HARTSDALE-CINEMA— 428-2200. #1—Thru Aug. 14: "Grandview, U.S.A." Beg. Aug. 15: "The Woman in Red." #2—"Cloak and Dagger." #3—Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Tightrope." #4—"Ghostbusters."

709. LARCHMONT-PLAYHOUSE— 834-3001. "Red Dawn."

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Tightrope." #2—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "The Philadelphia Experiment." #3—"The Karate Kid." #4—"Cloak and Dagger."

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—Thru Aug. 16: "Romancing the Stone." Beg. Aug. 17: "Sheena." #2—"Ghostbusters."

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—"Gremlins." #2—"Cloak and Dagger." #3—"Indiana Jones and the Temple of Doom." #4—"Purple Rain." #5—Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Meatballs Part II." #6—"Red Dawn." #7—"Ghostbusters."

715. NEW ROCHELLE-TOWN— 632-4000. Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "Tightrope."

716. OSSINING-ARCADIAN— 941-5200. #1—"Cloak and Dagger." #2—Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "Sheena."

717. PEEKSKILL-BEACH— 737-6262. #1—"Ghostbusters." #2—"Purple Rain." #3—"Revenge of the Nerds." #4—"Red Dawn."

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—Thru Aug. 16: "The Karate Kid." #2—Thru Aug. 16: "Gremlins." #3—Thru Aug. 16: "Top Secret!" #4—Thru Aug. 16: "Bachelor Party."

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Aug. 16: "The Last Starfighter."

721. PLEASANTVILLE-ROME— 769-0720. #1—"Red Dawn." #2—"Top Secret!"

722. RYE-RYE RIDGE— 939-8177. #1—Thru Aug. 14: "The Muppets Take Manhattan." Beg. Aug. 15: "The Woman in Red." #2—"Top Secret!"

723. SCARSDALE-FINE ARTS— 723-6699. "Under the Volcano."

724. SCARSDALE-PLAZA— 725-0078. Thru Aug. 16: "Star Trek III: The Search for Spock." Beg. Aug. 17: "Bachelor Party."

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Aug. 16: "Gremlins." #2—"Revenge of the Nerds."

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Aug. 14: "Bachelor Party." Beg. Aug. 15: "Dreamscape."

730. YONKERS-CENTRAL PLAZA— 793-3232. #1—"Red Dawn." #2—Thru Aug. 16: "Bachelor Party."

731. YONKERS-KENT— 237-3440. #1—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Sheena." #2—Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Meatballs Part II."

732. YONKERS-MOVIELAND— 793-0002. #1—"Purple Rain." #2—"Revenge of the Nerds." #3—"Indiana Jones and the Temple of Doom." #4—"Cloak and Dagger."

733. YONKERS-PARK HILL— 969-4477. #1—"Purple Rain." #2—"Red Dawn." #3—"Star Trek III: The Search for Spock."

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—"The Jungle Book." #2—"Cloak and Dagger."

Rockland County

740. BLAUVELT-NYACK DRIVE-IN— 358-1844. Thru Aug. 16: "Cloak and Dagger." Beg. Aug. 17: "Tightrope."

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. "Red Dawn."

745. NANUET-THE MOVIES— 623-0211. #1—"Purple Rain." #2—"Grandview, U.S.A." #3—"The Muppets Take Manhattan." #4—"The Karate Kid." #5—"Ghostbusters."

746. NEW CITY-TOWN— 634-5100. #1—"Top Secret!" #2—Thru Aug. 16: "Ghostbusters." Beg. Aug. 17: "Sheena."

747. NEW CITY-UA CINEMA 304— 634-8200. #1—"Revenge of the Nerds." #2—"Cloak and Dagger."

748. NYACK-CINEMA EAST— 358-6631. Thru Aug. 16: "Under the Volcano." Beg. Aug. 17: "The Philadelphia Experiment."

750. ORANGEBURG-303 DRIVE-IN— 359-2021. "Red Dawn"; "Reckless."

751. PEARL RIVER-CENTRAL— 735-2530. "Top Secret!"

752. PEARL RIVER-PEARL RIVER— 735-6500. "Cloak and Dagger."

754. SPRING VALLEY-CINEMA 45— 352-1445. "Bachelor Party."

755. STONY POINT-9 W CINEMA— 942-0303. "Romancing the Stone."

756. SUFFERN-LAFAYETTE— 357-6030. "Indiana Jones and the Temple of Doom."

758. WEST HAVERSTRAW-PLAZA— 947-2220. "The Jungle Book."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD-FINE ARTS— 775-0070. #1—"Revenge of the Nerds." #2—"Cloak and Dagger."

774. DANBURY-CINE— 743-2200. #1—Thru Aug. 14: "Indiana Jones and the Temple of Doom." Beg. Aug. 15: "The Woman in Red." #2—"The Karate Kid." #3—"Gremlins."

775. DANBURY-CINEMA— 748-2923. #1—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Sheena." #2—"Ghostbusters."

777. DANBURY-PALACE— 748-7496. #1—"Red Dawn." #2—"Purple Rain." #3—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "Tightrope."

778. DARIEN-PLAYHOUSE— 655-0100. "The Karate Kid."

779. FAIRFIELD-COMMUNITY— 255-6555. #1—"The Karate Kid." #2—"Red Dawn."

780. FAIRFIELD-COUNTY— 334-1411. "The Jungle Book."

781. GREENWICH-CINEMA— 869-6030. #1—"Revenge of the Nerds." #2—"Cloak and Dagger."

782. GREENWICH-PLAZA— 869-4030. #1—"The Karate Kid." #2—"Gremlins." #3—Thru Aug. 16: "Grandview, U.S.A." Beg. Aug. 17: "The Philadelphia Experiment."

783. NEW CANAAN-PLAYHOUSE— 966-0600. "Ghostbusters."

784. NORWALK-CINEMA— 838-4504. #1—"Red Dawn." #2—Thru Aug. 14: "The Karate Kid." Beg. Aug. 15: "The Woman in Red."

785. NORWALK-NORWALK— 866-9202. "Indiana Jones and the Temple of Doom."

788. SOUTH NORWALK-SONO— 866-9202. Thru Aug. 14: "Le Bal." Aug. 15-17: "Carmen." Aug. 18-21: "The Revolt of Job"; "Ways in the Night."

789. SPRINGDALE-STATE— 325-0250. Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Gremlins."

790. STAMFORD-AVON— 324-9205. #1—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "Tightrope." #2—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "Sheena."

791. STAMFORD-CINEMA— 324-3100. #1—"Red Dawn." #2—"Ghostbusters." #3—"Purple Rain."

792. STAMFORD-PARK PLACE— 323-1600. #1—Thru Aug. 16: "Erendira." #2—Thru Aug. 16: "Bachelor Party."

793. STAMFORD-RIDGEWAY— 323-5000. #1—Thru Aug. 14: "Indiana Jones and the Temple of Doom." Beg. Aug. 15: "The Woman in Red." #2—"The Muppets Take Manhattan."

794. TRUMBULL-TRANS-LUX— 374-0462. #1—"Ghostbusters." #2—Thru Aug. 16: "Red Dawn." Beg. Aug. 17 (tent.): "Sheena." #3—"Purple Rain."

795. WESTPORT-FINE ARTS— 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—227-9619. "Purple Rain." #4—226-6666. "Grandview, U.S.A."

796. WESTPORT-POST— 227-0500. "Cloak and Dagger."

798. WILTON-CINEMA— 762-5678. "The Jungle Book."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—"Ghostbusters." #2—Thru Aug. 14: "Cloak and Dagger." Beg. Aug. 15: "The Woman in Red." #3—"Top Secret!"

801. HARRISON-WARNER— 482-8550. #1—Thru Aug. 16: "Purple Rain." Beg. Aug. 17: "Tightrope." #2—Thru Aug. 16: "Red Dawn." Beg. Aug. 17: "Sheena."

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Aug. 14: "The Neverending Story." Beg. Aug. 15: "The Woman in Red." #2—Thru Aug. 16: "Gremlins."

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—"Top Secret!" #2—"Ghostbusters." #3—"The Karate Kid." #4—"Grandview, U.S.A."

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—"Indiana Jones and the Temple of Doom." #2—"Gremlins." #3—"Purple Rain." #4—"Cloak and Dagger." #5—"Red Dawn." #6—Thru Aug. 14: "The Muppets Take Manhattan." Beg. Aug. 15: "The Woman in Red."

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Aug. 16: "Romancing the Stone"; "Two of a Kind." Beg. Aug. 17: "The Karate Kid."

Essex County

810. BLOOMFIELD-CENTER— 748-7900. "Ghostbusters."

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—"Top Secret!" #2—"Gremlins."

813. CEDAR GROVE-CINEMA 23— 239-1462. "Red Dawn."

817. LIVINGSTON-COLONY— 992-0800. "Cloak and Dagger."

818. MAPLEWOOD-MAPLEWOOD— 763-3100. "Ghostbusters."

819. MILLBURN-RKO— 376-0800. #1—"Red Dawn." #2—"Cloak and Dagger."

821. MONTCLAIR-CLARIDGE— 746-5564. #1—"Cloak and Dagger." #2—Thru Aug. 14: "The Karate Kid." Beg. Aug. 15: "The Woman in Red." #3—Thru Aug. 16: "Under the Volcano." Beg. Aug. 17: "Sheena."

822. MONTCLAIR-WELLMONT— 783-9500. #1—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "Tightrope." #2—Thru Aug. 16: "Star Trek III: The Search for Spock." Beg. Aug. 17: "The Philadelphia Experiment." #3—"Purple Rain."

825. NUTLEY-FRANKLIN— 667-1777. #1—"Red Dawn." #2—Thru Aug. 16: "Top Secret!" Beg. Aug. 17: "Meatballs Part II." #3—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Sheena."

827. **UPPER MONTCLAIR-BELLEVUE**— 744-1455. #1—"Ghostbusters." #2—Thru Aug. 14: "The Muppets Take Manhattan." Beg. Aug. 15: "Dreamscape." #3—"Bachelor Party."

828. **VERONA-VERONA**— 239-0880. Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Meatballs Part II."

830. **WEST ORANGE-ESSEX GREEN**— 731-7755. #1—Thru Aug. 16: "Indiana Jones and the Temple of Doom." Beg. Aug. 17: "Tightrope." #2—"Revenge of the Nerds." #3—Thru Aug. 16: "Gremlins."

Union County

840. **BERKELEY HEIGHTS-BERKELEY**— 464-8888. Thru Aug. 16: "The Jungle Book."

841. **CRANFORD-RKO**— 276-9120. #1—Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Sheena." #2—"Top Secret!"

842. **ELIZABETH-ELMORA**— 352-3483. Thru Aug. 16: "The Karate Kid." Beg. Aug. 17: "Sheena."

846. **LINDEN-TWIN**— 925-9787. #1—Thru Aug. 16 (tent.): "Cloak and Dagger." #2—Thru Aug. 16 (tent.): "Red Dawn."

848. **ROSELLE PARK-PARK**— 245-0358. Thru Aug. 16: "The Last Starfighter." Beg. Aug. 17: "Best Defense."

849. **SUMMIT-STRAND**— 273-3900. Thru Aug. 16 (tent.): "Top Secret!"

851. **UNION-FIVE POINTS**— 964-3466. Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Tightrope."

852. **UNION-LOST PICTURE SHOW**— 964-4497. Thru Aug. 16 (tent.): "Purple Rain."

854. **UNION-RKO**— 686-4373. #1—"Ghostbusters." #2—"Indiana Jones and the Temple of Doom."

857. **WESTFIELD-RIALTO**— 232-1288. #1—Thru Aug. 16: "The Jungle Book." Beg. Aug. 17: "The Philadelphia Experiment." #2—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Meatballs Part II." #3—"Cloak and Dagger." #4—"Under the Volcano."

858. **WESTFIELD-TWIN**— 654-4720. #1—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "Tightrope." #2—Thru Aug. 14: "Grandview, U.S.A." Beg. Aug. 15: "The Woman in Red."

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. Thru Aug. 16: "The Jungle Book"; "The Natural." Beg. Aug. 17: "Meatballs Part II."

861. **CLOSTER-CLOSTER**— 768-8800. Thru Aug. 14: "The Muppets Take Manhattan"; "Romancing the Stone." Beg. Aug. 15: "The Woman in Red."

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—"Indiana Jones and the Temple of Doom." #2—Thru Aug. 14: "Grandview, U.S.A." Beg. Aug. 15: "The Woman in Red." #3—"The Muppets Take Manhattan." #4—"Purple Rain."

863. **EMERSON-TOWN**— 261-1000. Thru Aug. 16: "Ghostbusters."

864. **FAIR LAWN-HYWAY**— 796-1717. #1—"Cloak and Dagger." #2—Thru Aug. 16: "Romancing the Stone." Beg. Aug. 17: "The Philadelphia Experiment."

866. **FAIRVIEW-TWIN**— 941-2424. #1—"Top Secret!" #2—"Cloak and Dagger."

867. **FORT LEE-LINWOOD**— 944-6900. #1—"Red Dawn." #2—Thru Aug. 16: "Under the Volcano." Beg. Aug. 17: "Tightrope."

868. **FORT LEE-SHARON**— 224-0202. Thru Aug. 16 (tent.): "Ghostbusters."

873. **OAKLAND-TWIN**— 337-4478. #1—Thru Aug. 16: "Gremlins." Beg. Aug. 17: "Tightrope." #2—"Ghostbusters."

874. **PALISADES PARK-PARK LANE**— 944-1086. #1—Thru Aug. 16: "The Last Starfighter." #2—Thru Aug. 16: "Rhinestone."

875. **PARAMUS-BERGEN MALL**— 845-4449. Thru Aug. 16: "Under the Volcano." Beg. Aug. 17: "The Philadelphia Experiment."

876. **PARAMUS-CINEMA 35**— 845-5070. "Cloak and Dagger."

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—"Ghostbusters." #2—Thru Aug. 16: "Ghostbusters." Beg. Aug. 17: "Meatballs Part II." #3—"Top Secret!" #4—"Bachelor Party." #5—Thru Aug. 16: "The Muppets Take Manhattan." Beg. Aug. 17: "Sheena." #6—"Revenge of the Nerds." #7—"Red Dawn." #8—"Grandview, U.S.A." #9—Thru Aug. 16: "The Neverending Story." Beg. Aug. 17: "Tightrope." #10—"Indiana Jones and the Temple of Doom."

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—"The Karate Kid." #2—"Purple Rain." #3—"Gremlins."

880. **RAMSEY-CINEMA**— 825-2090. Thru Aug. 16: "The Muppets Take Manhattan."

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—"Top Secret!" #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."

885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru Aug. 16: "Cannonball Run II." #2—Thru Aug. 16: "Romancing the Stone."

886. **TEANECK-MOVIE CITY**— 836-3334. #1—"Cloak and Dagger." #2—Thru Aug. 16: "Romancing the Stone." #3—Thru Aug. 16: "Cheech & Chong's the Corsican Brothers." #4—"Kuni Lemel in Tel Aviv." #5—"Entre Nous."

887. **TENAFLY-BERGEN**— 567-0004. Thru Aug. 16: "The Karate Kid."

888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. Thru Aug. 16: "Cloak and Dagger."

889. **WESTWOOD-PASCACK**— 664-3200. "Red Dawn."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the *capsule reviews refer to the theater numbers in the* program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AFTER THE REHEARSAL—(1hr. 12m., '84) In Swedish, Eng. *subtitles. Turgid Ingmar Bergman* chamber movie. Erland Josephson plays Vogler, a famous theater director modeled after Bergman himself, Ingrid Thulin an aging star and former mistress of Vogler, Lena Olin a rising young actress who would *like* to be Vogler's mistress. All three characters speak in that peculiarly overexplicit, agonized jargon that is Bergman's unfortunate contribution to the solemnity of our times. As the two women take turns demanding approval and love, Vogler makes speeches about the limits of his role as director and tries (unsuccessfully) to avoid getting sexually involved. Since the movie offers a partial view of Bergman's relations with the famous actresses who have worked in his theater and film productions, become his mistresses, and borne his children, the material must be seen as both a confession and an act of self-justification. "I only want to help the actors express themselves," Bergman appears to be saying, "but these crazy, demanding women draw me into their lives and then I make a fool of myself." Made for television, the movie has largely been shot in tight close-up and is often difficult to endure. We're so close to the actors we can see little more than the mechanics of acting. R. 86

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, *have fleetingly engaged in sexual play with boys* themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Rupert Everett, as Guy, has the requisite glamour—large, mobile hands, sneering upper lip, languorous, petulant manners that are nevertheless charm*ing and likable. Shot at Oxford and various country* houses of great beauty. Dir. Marek Kanievska. R. 62

ANOTHER TIME, ANOTHER PLACE—(1hr. 41m., '84) During World War II, a young married woman *in an isolated Scottish farming community falls pas*sionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. Michael Radford. R. 86

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 30, 54, 76, 78, 100, 208, 234, 308, 407, 413, 519, 561, 566, 602, 625, 630, 650, 660, 662, 719, 724, 728, 730, 754, 792, 827, 878

BEST DEFENSE—(1hr. 34m., '84) A screwball comedy about a weapons system invented by an engineer and tested by a U.S. Army lieutenant. With Dudley Moore, Eddie Murphy, Kate Capshaw, Helen Shaver. Dir. Willard Huyck. R. 33, 38, 80, 436, 531, 535, 609, 848

BOSTONIANS, THE—(2hrs. '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, making it perfectly clear, for instance, that Ransom's plantation-bred eloquence about masculinity and chivalry, which takes for granted the inferior status of women as decorative objects, is no more than the fancy rationale of a defeated culture. The hard, satirical malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 62

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. 56

CLOAK AND DAGGER—(1hr. 40m., '84) A young boy with a superheroic friend and an active imagination accidentally stumbles across an espionage plot. With Henry Thomas, Dabney Coleman, Michael Murphy. Dir. Richard Franklin. PG. 20, 37, 46, 70, 82, 97, 100, 103, 109, 118, 201, 206, 210, 212, 213, 235, 236, 237, 407, 413, 414, 418, 422, 428, 439, 512, 518, 523, 528, 533, 567, 571, 573, 601, 616, 625, 628, 640, 642, 649, 650, 653, 708, 710, 714, 716, 732, 735, 740, 747, 752, 773, 781, 796, 800, 807, 817, 819, 821, 846, 857, 864, 866, 876, 886, 888

DREAMSCAPE—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 23, 32, 54, 100, 208, 407, 413, 650, 662, 668, 728, 827

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88, 700, 886

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 16, 657, 792

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 55

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30-million, it was shot all over New York and on massive sets in Burbank, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Most of the recent horror classics are given a good razzing, including Saint Spielberg's *Poltergeist*, but *Ghostbusters* doesn't live off parody. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 6, 24, 33, 72, 92, 105, 109, 114, 118, 205, 223, 234, 236, 237, 303, 401, 402, 410, 412, 419, 448, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 617, 622, 625, 632, 635, 640, 649, 664, 702, 708, 711, 714, 717, 745, 746, 775, 783, 791, 794, 795, 800, 806, 810, 818, 827, 854, 863, 868, 873, 878, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people without property, laws, or punishments, whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got, including an overzealous rhino and the microbiologist's jeep, which winds itself high into a tree on its own winch. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

GRANDVIEW, U.S.A.—(1hr. 38m., '84) Reviewed in this issue. R. 36, 46, 111, 201, 225, 413, 418, 422, 512, 517, 533, 541, 550, 554, 567, 616, 635, 643, 658, 708, 715, 745, 782, 795, 806, 858, 862, 878

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters—sort of flying dragon-lobsters, with the charm of vampire bats. Gleeful, mocking troublemakers, with the non-stop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness that it shares with *Alien* and other gentle examples of the art of film. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 21, 37, 58, 83, 111, 118, 201, 206, 210, 225, 237, 305, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 633, 641, 642, 651, 653, 667, 714, 719, 727, 774, 782, 789, 803, 807, 811, 830, 851, 873, 879

HALF A LIFE—(1hr. 35m., '82) In French, Eng. subtitles. An autobiographical portrait of the filmmaker, Romain Goupil, and his friends, growing up radical in Paris in the late 1960s. 2

★ **IMPROPER CONDUCT**—(1hr. 52m., '84) In Spanish and French, Eng. subtitles and narration. Funny, bitter, highly intelligent interviews with exiles from Fidel Castro's Cuba. The subject of the movie is human rights violations in Cuba, and it is both a record of suffering and endurance and a grotesque comedy of social engineering, in which a macho Latin culture undergoes a Communist revolution, immediately installs a reactionary, straight-laced bourgeois morality, and backs it up with clownish attempts to refashion any personality that resists. Many of the victims—and many of the people interviewed here—are homosexuals, who are despised for effeminacy ("manly" homosexuals don't have trouble). A number of people interviewed describe the period of 1964-69 when gays were rounded up by the thousands, placed in camps, and subjected to "reeducation." There is also much testimony about the treatment of prostitutes, teenagers, playwrights, and journalists. The movie is not a balanced view of the Cuban revolution; it's an exposé, a polemic, and a warning. Directed by the great cinematographer Nestor Almendros and Orlando Jimenez Leal. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark*, Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. Like the great silent comics, he knows that it's not just thrills that count, but the linkage of thrills in a rhythmically charged succession leading to a topper. *Indiana Jones* has at least four such sequences, and several of them are dazzling. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. In all, the movie has excitement without beauty or genuine wit. PG. 24, 31, 72, 118, 205, 223, 234, 303, 408, 411, 423, 426, 519, 529, 531, 552, 567, 603, 616, 648, 663, 664, 714, 732, 756, 774, 785, 793, 807, 830, 854, 862, 878, 883

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 45, 60, 100, 118, 203, 213, 231, 305, 403, 410, 420, 422, 426, 500, 529, 531, 541, 545, 552, 559, 567, 616, 621, 629, 632, 637, 643, 655, 658, 663, 666, 700, 702, 705, 710, 719, 731, 745, 774, 778, 779, 782, 784, 806, 809, 821, 828, 841, 842, 879, 883, 887

KUNI LEMEL IN TEL AVIV—(1hr. 30m., '84) In this "Hasidic musical comedy," two grandsons of a wealthy old Brooklyn Jew, one assimilated and one traditional, rush to Israel to be the first to marry a Jewish girl and collect a $5 million inheritance. With Mike Burstyn, Mandy Rice Davies. Dir. Yoel Silberg. PG. 886

LA PETITE SIRENE—(1hr. 44m., '84) In French, Eng. subtitles. A fourteen-year-old girl, living out a fairy-tale fantasy, falls passionately in love with a forty-year-old man. With Laura Alexis, Philippe Léotard. Dir. Roger Andrieux. 2

LAST NIGHT AT THE ALAMO—(1hr. 20m., '84) A group of rowdy, beer-chugging Texans try to stop their favorite bar, known as the Alamo, from being torn down. With Sonny Carl Davis, Louis Terryman, Steven Mattila. Dir. Eagle Pennell. 14

LAST STARFIGHTER, THE—(1hr. 40m., '84) A teenage boy from Earth is drafted along with members of alien races from thoughout the galaxy to fight in a war to save the universe. With Robert Preston, Lance Guest, Catherine Mary Stewart, Dan O'Herlihy. PG. 11, 41, 118, 436, 438, 442, 443, 511, 567, 609, 616, 644, 658, 666, 716, 720, 848, 874

LES COMPERES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. PG. 16, 61, 97, 707

L'ETE MEURTRIER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. 60

MEATBALLS PART II—(1hr. 35m., '84) More hijinks at Camp Sasquatch. With Richard Mulligan, John Mengatti, Kim Richards, Paul Reubens. Dir. Ken Wiederhorn. PG. 41, 97, 210, 225, 401, 403, 412, 418, 423, 424, 428, 501, 566, 627, 632, 650, 700, 705, 714, 731, 825, 828, 857, 860, 878

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. 41, 58, 92, 109, 118, 202, 300, 403, 412, 420, 423, 424, 501, 530, 531, 532, 533, 535, 536, 541, 561, 566, 616, 627, 660, 666, 702, 722, 745, 775, 793, 807, 825, 827, 857, 861, 862, 878, 880

NEVERENDING STORY, THE—(1hr. 34m., '84) Wolfgang Petersen, the West German director of *Das Boot,* would seem to be a natural-born cinematic literalist. In his submarine picture, Petersen dramatized an extreme experience through sensuous detail (the rivets popping out of the hull from too much pressure). But now Petersen thinks the fantastic means scudding clouds and snouty creatures, furry dragons and huge white plastic sets that look like kitchen tiles and poker chips layered on top of one another. This movie is an argument in favor of the imagination but it unfortunately doesn't have any: Petersen is trying to fly with lead weights attached to his wings. A boy reads a book, and we see the story he's reading: The land of Fantasia is being threatened by "the Nothing," which so far as we can make out, is a big storm. A warrior boy named Atreyu is summoned to stop "the Nothing," and he goes on various "quests"; just as he's about to be consumed by the Gmork, who looks like Lon Chaney Jr. on all fours, he is saved by Falkor, a dragon with a face like a basset hound. And so on. One thing after another, without much dramatic emphasis or shaping. "The Nothing," it turns out, is the blight of literal-mindedness against which the reading, dreaming boy is the only defense. Gee. With Noah Hathaway and Barret Oliver. PG. 22, 32, 71, 93, 118, 234, 427, 526, 541, 558, 567, 625, 777, 790, 803, 858, 878

PHAR LAP—(1hr. 46m., '84) The true story of the champion racehorse which became an Australian national hero. With Tom Burlinson, Ron Leibman, Martin Vaughan, Judy Morris. Dir. Simon Wincer. PG. 74

PHILADELPHIA EXPERIMENT, THE—(1hr. 41m., '84) During World War II, two seamen present when secret experiments are being performed at the Philadelphia Navy Yard are accidentally transported in time to the year 1984. With Michael Paré, Nancy Allen, Bobby De Cicco, Eric Christmas. Dir. Stewart Raffill. PG. 21, 70, 93, 109, 118, 201, 210, 403, 420, 428, 526, 567, 573, 616, 625, 651, 702, 710, 748, 782, 822, 857, 864; 875

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches, white silk shirts with ruffles, and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one *this short should try to be sexy—until he begins to* perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. In other words, *Purple Rain* is a real movie, not a concert film or an album cover. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. The songs include the title number and "When Doves Cry." With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 9, 32, 48, 83, 92, 114, 118, 201, 203, 210, 234, 401, 403, 407, 411, 422, 428, 512, 523, 526, 533, 541, 567, 603, 616, 632, 648, 667, 710, 714, 717, 732, 733, 745, 777, 791, 794, 795, 801, 807, 822, 852, 862, 879

QUESTION OF SILENCE, A—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. 6

RED DAWN—(1hr. 32m., '84) Reviewed in this issue. PG-13. 16, 24, 30, 80, 92, 104, 113, 114, 118, 201, 206, 210, 212, 225, 306, 307, 401, 403, 407, 414, 422, 427, 447, 450, 518, 533, 536, 541, 562, 567, 573, 603, 616, 621, 625, 626, 635, 640, 648, 709, 714, 717, 721, 730, 733, 744, 750, 777, 779, 784, 791, 794, 801, 807, 813, 819, 825, 846, 867, 878, 889

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossesor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 23, 32, 70, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 625, 632, 668, 717, 727, 732, 747, 773, 781, 795, 830, 878

SECRETS—(1hr. 17m., '84) In an English girls' boarding school in 1963, the life of a thirteen-year-*old student changes when she discovers some pri*vate possessions of her late father. With Anna Campbell Jones, Daisy Cockburn, Rebecca Johnson, Lucy Goode, Helen Lindsay. Dir. Gavin Millar. R. 16

SHEENA—(1hr. 57m., '84) A young girl, orphaned by her parents in Africa and adopted by an African tribe, becomes Sheena, Queen of the Jungle. With Tanya Roberts and Ted Wass. Screenplay by David Newman and Lorenzo Semple Jr.; dir. John Guillermin. PG. 20, 24, 33, 58, 80, 97, 203, 210, 228, 237, 303, 413, 416, 422, 426, 438, 447, 511, 554, 629, 663, 705, 711, 716, 731, 746, 775, 790, 794, 801, 821, 825, 841, 842, 878

STRANGERS KISS—(1hr. 33m., '84) A love story and behind-the-scenes look at the Los Angeles film world of the fifties. With Victoria Tennant, Blaine Novak, Peter Coyote, Dan Shor, Richard Romanus. Dir. Matthew Chapman. R. 90

TIGHTROPE—(1hr. 54m., '84) Clint Eastwood plays a homicide inspector in the New Orleans Police Department—a tough loner and a divorced, single parent—who tracks down a sadistic sex-murderer through the seamy side of New Orleans's French Quarter. With Dan Hedaya, Alison Eastwood, Jennifer Beck, Marco St. John. Dir. Richard Tuggle. R. 22, 36, 58, 78, 92, 100, 109, 201, 206, 237, 300, 401, 403, 420, 422, 427, 512, 517, 526, 552, 554, 558, 573, 625, 642, 648, 653, 702, 708, 710, 715, 740, 777, 790, 801, 822, 830, 851, 858, 867, 873, 878,

TOP SECRET!—(1hr. 30m., '84) A spoof of W.W. II, espionage, and Elvis Presley movies, among other things. With Val Kilmer, Lucy Gutteridge, Omar Sharif, Peter Cushing. Dir. Jim Abrahams, David Zucker and Jerry Zucker. PG. 35, 38, 76, 90, 97, 103, 104, 109, 118, 202, 205, 210, 212, 304, 407, 408, 410, 413, 426, 450, 531, 537, 541, 551, 557, 567, 606, 616, 628, 630, 651, 663, 664, 701, 708, 714, 719, 721, 722, 731, 746, 751, 789, 800, 806, 811, 825, 841, 849, 866, 878, 883,

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside,* and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. We feel shut out by this spectacle, in much the same way that people who love an alcoholic must feel shut out. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. 16, 57, 85, 534, 536, 625, 723, 748, 821, 857, 867, 875

WHOLE SHOOTIN' MATCH, THE—(1hr. 45m., '79) Two men in rural Texas create inventions out of discarded junk and scheme of ways to get rich. With Lou Perry and Sonny Davis. Dir. Eagle Pennell. 5

WOMAN IN RED, THE—(1hr. 27m., '84) A new film based on the 1977 French comedy, *Pardon Mon Affaire,* about a square, old-fashioned man who becomes obsessed by an extraordinarily beautiful woman. With Gene Wilder, Kelly Le Brock, Charles Grodin, Gilda Radner. Dir. Wilder. PG-13. 14, 71, 85, 105, 118, 202, 203, 210, 300, 410, 422, 426, 448, 500, 533, 545, 550, 554, 567, 603, 616, 629, 663, 700, 708, 722, 774, 784, 793, 800, 803, 807, 821, 858, 861, 862

Revivals

DINNER AT EIGHT—(1hr. 53m., '33) Still the best of those all-star vehicles, thanks to some of the best comedy timing you'll ever see. Be prepared, however, to put up with corny serious portions by John and Lionel Barrymore. With Marie Dressler, Jean Harlow, Billie Burke and Wallace Beery. Dir. George Cukor. 89

JUNGLE BOOK, THE—(1hr. 18m., '67) Walt Disney's animated feature, based on the Mowgli stories of Rudyard Kipling. With the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. Dir. Wolfgang Reitherman. G. 14, 38, 44, 105, 300, 410, 416, 447, 451, 511, 612, 613, 660, 705, 710, 735, 758, 780, 790, 798, 822, 840, 857, 860

LOST ONE, THE—(1hr. 38m., '51) In German, Eng. subtitles. Peter Lorre's only directorial effort, which he co-wrote and stars in as well, based on the true story of a guilt-obsessed Nazi scientist working in a refugee camp after World War II. With Karl John and Renate Mannhardt. 2

MALTESE FALCON (1941), THE—(1hr. 30m.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre and Sydney Greenstreet are all glorious. 39

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standards and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted to Lang's original specifications; and the film has been rescored with music by Adam Ant, Bonnie Tyler and others. 51

SINGIN' IN THE RAIN—(1hr. 43m., '52) *The classic* satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy. A Comden-Green script with good lines. Dir. Kelly and Stanley Donen. 10

THEATER

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Broadway

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Jill Clayburgh, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2:30 & 8 daily, except Thursdays, thru 9/3; $20-$25. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theater,** 243 W 47th (239-6200).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor does the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Mon.-Sat. at 8, Wed. & Sat. at 2; thru 9/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25; thru 9/2. **Circle Rep,** 99 7th Ave. So. (924-7100). On 9/6 play re-opens at the larger, newer **Minetta Lane Theater,** 18-22 Minetta Lane.

COME BACK, LITTLE SHEBA—A revival of the William Inge play, directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Mia Dillon, with Tom Klunis, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Mon.-Sat. at 8, Sat. at 2:30, Wed. at 2:30; $20, $22. **Samuel Beckett Theater,** 410 W. 42nd (594-2826).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Barbara Barrie, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

THE MISS FIRECRACKER CONTEST—Beth Henley's story of a young woman with a shady past who now has loftier ambitions; with Holly Hunter, Michael Countryman, and Margaret Whitton; directed by Stephen Tobolowsky. Mon.-Sat. at 8, Wed. & Sat. at 2:30; $20-$24. **Manhattan Theatre Club,** 321 E. 73rd (472-0600).

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; Sun. at 7:30; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiancés at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

SONGS OF THE OLE SOUTH—Fred Fondren's *Self-Defense;* Gilbert Moses's *Roots,* and Gloria Harper's *The Petrified Man;* directed by Beatrice Winde. The plays are being done in tribute to Eudora Welty on the occasion of her 75th birthday. Thurs.-Sun. at 8; $5, $7. **Prometheus,** 239 E. Fifth St. (477-8689).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

Theater Companies

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

FREE PERFORMANCE IN CENTRAL PARK—Joseph Papp presents H. Leivick's *The Golem,* based on the 16th-century legend of the Golem of Prague, a giant creature created of earth by a rabbi to defend the Jewish community; directed by Richard Foreman. With F. Murray Abraham, Randy Quaid, Joseph Wiseman, Bette Henritze, and Jamil Zakkai. Tues.-Sun. at 8; thru 9/2. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get there early! **Delacorte Theatre,** Central Park. Enter park at E. 79th & 5th, or at W. 81st.

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinksy. A world premiere from the Soviet Union. Thurs.-Sat. at 8, Sun. at 3; $10; from 9/6. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15; thru Labor Day. **Theater,** 344 E. 14th St. (279-4200).

PRODUCTION COMPANY—Craig Lucas's *Blue Window,* a comedy bringing together seven persons before, during, and after a dinner party. With Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua; directed by Norman Rene. Lucas is a canny manipulator of words and perceives the interplay of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven give precise, polished performances. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15; thru 8/25. **Theater Guinevere,** 15 W. 28th (686-1470).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre; Habana Sings!,* Cuban music. In Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts,** 138 E. 27 (889-2850).

ROYAL COURT REP—Dan Ross's *Murder Game,* Thurs., Fri. & Sat. at 8, Sun. at 3; Phyllis Craig's *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'-Hara, about two street punks caught up in their own terrorizing; *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 9/23. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THAT'S HOW THE RENTS GETS PAID, PART IV—(*Or, The Confessions of Conrad Gehrhardt*), by and with Jeff Weiss, starring Dorothy Cantwell. $8. **The Performing Garage,** 33 Wooster St. (966-3651).

THE BUSINESS—Play written and directed by Mark Corum, starring Michael Conte and Marina Casanova. Wed.-Sat. at 8; $5; 8/15-9/1. **Sargent,** 314 W. 54th (664-9142).

DARK OF THE MOON—Michael Conforti, Carol Bivins star in a revival of this tale of two worlds and the witch boy who dares to cross their boundaries. Writ*ten by Howard Richardson and William Berney; di*rected by Marc Geller. 8/15-19 at 8; $6. **Noel Coward,** 164 11th Ave. (206-1764).

DOUBLE BILL—Katherine Anne Miles's *Slight Departure,* and Rob Neukirch's *If Dogs Could Talk;* both are romantic comedies and both feature Marc Duncan and Nikki Kollins. Wed.-Fri. at 8, Sat. at 7 & 10; $5; thru 8/18. **Vineyard,** 309 E. 26th (758-0694).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schecter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Mon.-Wed. at 8, Sun. at 2 & 8; $8; thru 8/29. **The Writers Theater,** 133 Second Ave. (777-7005).

KID CHAMPION—A revival of Thomas Babe's play about the rise and near fall of a rock star; directed by David Briar, with John Bolger, Yvette Edelhart, Alvin Walker, Brian Zipin, Cindy Hanson. Thurs.-Sun. at 8; $6; 8/16-9/2. **78th St. Theater,** 236 W. 78th (595-0850).

LADIES IN RETIREMENT—Revival of the mystery by Edward Percy and Reginald Denham, directed by William MacDuff. With Mary Orr, Ruby Payne, Gary Richards, Janet Koenig, Kathryn Sparer. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 9/2. **Apple Corps Theatre,** 336 W. 20th (929-2955).

LITERATURE—A one-act play by Arthur Schnitzler, directed by Percy Edward Johnston, plus singular scenes. Thurs. & Fri. at 10:30 p.m. 8/18 & 9/1 at 8; Sun. at 2; $6; 8/16-9/2. **Theater 22,** 54 W. 22nd (243-2805).

LULU—Revival of Frank Wedekind's German classic telling a bizarre tale of the destructive power of the sexual impulse. Tues.-Sat. at 8, Sun. at 3; $8; thru 8/19. **Alvina Krause Theater,** 306 W. 38th (564-3293).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 11 a.m.; $10; 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

RELATIVELY SPEAKING—Alan Ayckbourn's play, directed by Rick Meyer. Tues.-Sat. at 8, Sat. at 2 & Sun at 3; $15. **INTAR,** 420 W. 42nd (279-4200).

SACRAMENTS—Jo Ann Tedesco's play examines an Italian-American family whose central character is a Catholic priest; directed by Sherwood Arthur. Tues.-Sat. at 8, Sun. at 2; $8. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

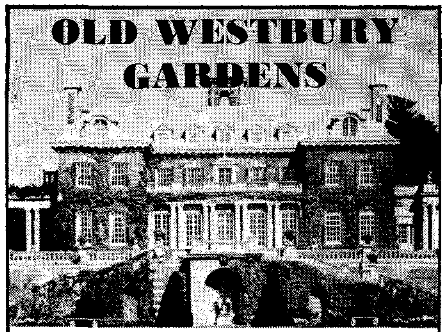
SHARING—James Van Maanen's play, directed by Stuart Ross. Wed.-Sat. at 8, Sun. at 3; thru 8/26; $8. **No Smoking Playhouse,** 354 W. 45th (582-7862).

SUSPENDERS—Poet/playwright Umar Bin Hassan's play focusing on a black stock clerk and a white executive in a stalled elevator; directed by Anderson Johnson, and starring Laurence Fishburne and Henry Sturtevant. Thurs.-Sun. at 7:30; $5; 8/16-9/2. **Entermedia's Second Story,** 189 Second Ave. (652-6286).

TRUTH 'T' TELL—Vincent Sassone's play, set in a bar, about the inter-relationships of the regulars and the bartenders; directed by Arnold Willens. Wed.-Fri. at 8, Sat. at 7 & 10; thru 8/25. **Riverwest Theater,** 155 Bank St. (243-0259).

VARIATIONS—Nomi Rubel's comedy about a runaway, hiding in an Eighth Ave. hotel, protected by a prostitute and an eccentric duo. With Donna Elliott, Vivien Lewis, Robert Miller, and Ben Sweetwood. 8/16-18 at 8, 8/19 at 5; $8. **Shandol Theater,** 137 W. 22nd (874-6297).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.



OLD WESTBURY GARDENS

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PERMANENT EXHIBIT
Westbury House Exhibit "Charity Bazaar-1912"

August 25 Scottish Games Sat. 9-5 PM
LECTURES
August 23 The Stately Conifers Twilight Lecture Tour 7-9 PM
Sept. 6 *Creating interest in the Fall & Winter Garden* 7:30-9 PM
Sept. 13 Preserve your Summer Arranging Dried Flowers and Herbs 8 PM

Gardens
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Children $1.00

Mansion
Adults $2.00
Children $1.00

Senior Citizens $2.00

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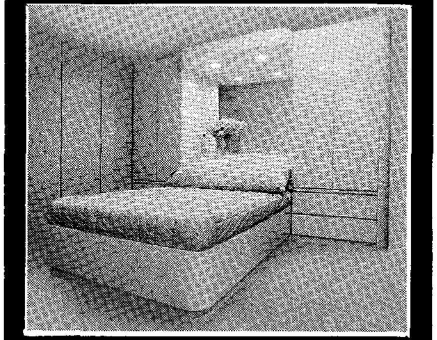

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAMES GILLRAY—Forty hand-colored etchings by an English caricaturist (1757-1815), thru 8/31. McCarron, 1014 Madison (772-1181).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

HANS-GERD MEHRTENS/C.C. RUSSELL—Paintings by both, thru 8/30. Wilson, 1015 Madison (772-6338).

57th Street Area

JEAN DUFY—Watercolors and gouaches, thru 8/31. Dyansen 57, 11 E. 57th (489-7830).

TOM HARDY—Drawings and prints, 8/20-9/14. Kraushaar, 724 Fifth (307-5730).

JOSEPH HEIL—Collages and drawings, thru 8/17. Kraushaar, 724 Fifth (307-5730).

CAROLE RICHARD KAUFMANN—Oil paintings inspired by a trip to China, thru 8/17. Deutsch, 20 W. 57th (765-4722).

East Village

ELYSE TAYLOR—Paintings, on paper and canvas, of cartoon-related images, thru 8/19. Max, 626 E. 14th (473-9253), Tues.-Sat. 5-10.

SoHo and Tribeca

BRADLEY ARTHUR—Sculptures in bronze and stone, thru 8/31. Pietrasanta, 81 Franklin (219-3128).

SIMONE GAD—Assemblages, wall reliefs, and environments based on the pop culture of the fifties and early sixties, thru 8/17. Knowlton, 153 Mercer (431-8808).

BARUCH HIMMELSTEIN—An environmental installation piece entitled "Cloud Gatherer," thru 9/1. 22 Wooster (431-6445).

MARLA LIPKIN—Landscape paintings, 8/18-9/13. Rainbow Connection, 100 Hudson (219-8017).

Other

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

CHRISTOPHER CHAMBERS—Oil paintings, thru 8/17. Diaz, 242 W. 16th (620-9093), Tues.-Fri. 6-10, Sat.-Sun. 3-10.

SUSAN RUTH COHEN—Colorful, mixed-media works based on the theme of festivals, thru 8/25. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

ELAINE DEKOONING/JEFFREY MEIZLIK—New paintings/Sculpture. Thru 8/30. Vered, 68 Park Place, East Hampton, L.I. (516-324-3303), Thurs.-Mon. 12-6.

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

ROBERT GWATHMEY—A forty-year survey of oil paintings and watercolors by a realist painter, thru 9/16. Guild Hall, 158 Main St., East Hampton (516-324-2155).

AL HIRSCHFELD—A thousand drawings, some dating back to the 1920's, thru 8/24. Feiden, 51 E. 10th (677-5330).

RICHARD PAGAN—New paintings, thru 8/24. Tower, 3 S. Main St., Southampton, L.I. (516-283-3951).

MARK SCHLESINGER/RICHARD HENNESSY—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda." Thru 9/16. St. Peter's Church, 619 Lexington (935-2200).

MERLE TEMKIN—"Backfire"—a mirror passage, thru 8/17. C.U.N.Y., Graduate Center Mall, 33 W. 42nd (790-4365).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and paintings by gallery artists, including Anderson, Kulicke, Shickler, York; thru 9/14.

FACADE—1044 Madison (744-4997). Works by gallery artists, thru 9/15.

FORUM—1018 Madison (772-7666). Figurative drawings by 20th-century American artists, including Dine, Gillespie, Hopper, Jacquette, Marsh, Soyer, others; thru 8/31.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

FOXWORTH—33 E. 65th (772-3460). Works on paper by Bellmer, Leger, Masson, Matta, Picasso, others; thru 8/15.

GOODMAN—1020 Madison (772-2288). Works by Botero, Chia, Dubuffet, Hockney, Moore, Picasso, others; thru 8/30.

GRAHAM—1014 Madison (535-5767). "Women: A Changing Picture"—paintings by Anshutz, Hunt, Sully, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocál and Wilson, thru 9/30.

SOLOMON & CO.—959 Madison (737-8200), Tues.-Fri. 11-5. Paintings, watercolors, and sculpture by Calder, Dubuffet, Leger, others; thru 8/31.

SPANIERMAN—50 E. 78th (879-7085). Paintings, watercolors, and drawings by American Expatriate artists, including works by Bridgman, Currier, Hitchcock, Knight, Robinson, Sargent, Weeks, others; thru 9/17.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

BROOKE ALEXANDER—20 W. 57th (757-3721). Paintings with "central images" by Ahearn, Bosman, Colescott, Diamond, Mock, others; thru 8/18.

FELICIE—141 E. 56th (752-7567). Paintings, pastels, drawings by Correale, Fasanella, Johnson; thru 9/30.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Works centered around the theme of the Pool, by Bartlett, Hockney, Hopkins, Katz, Segal, others; thru 8/31.

HEESY—50 W. 57th (942-0521). Selected prints by Diebenkorn, Hockney, Lichtenstein, Motherwell, others; thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

MARKEL—50 W. 57th (581-1909). An exhibition of gallery artists, thru 8/31.

LAURENCE MILLER—38 E. 57th (319-1800), Tues.-Fri. 10-5:30. Multi-media works by Brotmeyer, Farber, Hamady; thru 8/24.

ROBERT MILLER—724 Fifth (246-1625), Mon.-Fri. 10-5:30. Works by gallery artists including Amenoff, Bourgeois, Chase, Held, Zakanitch, others; thru 8/25.

MUNROE—56 W. 57th (246-9616), Tues.-Fri. 10-5. Works by gallery artists, including Dworkin, Freeman, Gallagher, Imber, others; thru 8/17.

OSCARSSON HOOD—41 W. 57th (750-8640). By appt. only thru 9/8. A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 9/8.

PACE—32 E. 57th (421-3292), Mon.-Fri. 9:30-5:30. Prints and sculpture by gallery artists; thru 8/31.

ROSENBERG—20 W. 57th (757-2700). A review of shows from 1983-1984, and a preview of shows to come, with works by Chernow, Crull, Katzen, Parks, others; thru 9/7.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SCHOELKOPF—50 W. 57th (765-3540). Works by gallery artists, including Bailey, Erlebacher, Dallman, others; 8/13-9/1.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

East Village

AREA X—200 E. 10th (477-1177). "Too Hot for New York"—paintings and works on paper by Gerstein, Himmelfarb, Lehman; thru 8/17.

AVENUE B—167 Ave. B (925-9802). Gallery will function as an information center, directing the public to street work, such as graffiti, wall painting, poster art, outdoor sculpture, performance, etc.; thru 8/26.

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. Works by ten figure painters; thru 8/31.

FUN—254 E. 10th (473-4606) Tues.-Sun. 12-6. Works by Brathwaite, Connelly, Friedman, Futura, others; thru 8/31.

GARET—204 E. 10th (475-8701). "Preview 1984-1985" with works by Auste, Garrett, Westfall, Yarber, others; thru 8/20.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Thurs.-Sun. 1-6. Works by sixty artists living and working in New York this summer, including Abdell, Augeri, Baechler, Hambleton, Lady Pink, Nechvatal, others; thru 8/26.

M-13—440 E. 9th (505-9016). Small paintings and sculptures by sixty East Village artists, including Conine, Grass, Keever, Scarpulla, others; thru 8/26.

SHARPE—328 E. 11th (777-4622). Works by gallery artists, including Dean, Drake, Laemmle, Schindler, others; thru 8/31.

SoHo and Tribeca

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (226-7433). "Landscape, Landbase and Environment," with works by Huff, Jemison, Walking Stick, Whitehorse, others; thru 8/17.

CENTRAL FALLS—478 W. Broadway (475-3333). Caribbean art from the island of St. Bartholomew, thru 9/9.

FREIDUS/ORDOVER—70 Greene (925-0113). Paintings, sculpture, photographs by Friedman, Goldberg, O'Halloran, Suguira, others; thru 8/17.

HENOCH—80 Wooster (966-0303). Works by Evans, Ferguson, Feuerman, Lang, others; thru 8/31.

HERLIN—68 Thompson (431-8732). Works on paper by Anello, Anthony, Batten, Dalen, Fisher, Haber, others; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

KIND—136 Greene (925-1200). Works by Birmelin, Finster, Nutt, Ramberg, others; thru 9/1.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

WARD-NASSE—178 Prince (925-6951). "Illusions/Allusions"—paintings, sculpture, works on paper, and photography by approximately 100 artists; thru 8/22.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "Privilege: Royal Imagery in African Art," thru 8/17.

ALA—32 W. 20th (675-3267). Works by gallery artists, including Bianchi, Ceccobelli, Dessi, Finn, Gormley, Hambleton, Rosenthal, Wilding; thru 9/15.

CITY—2 Columbus Circle, 2nd Floor (929-6688). "Reverse Impressions: An Emphasis on Negative Space," with works by Bisson, Frazier, Lister, Serrano, Weider, Wool; 8/20-9/21.

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

FASHION MODA—2803 Third Ave., Bronx (585-0135). "South Bronx Show," with works by Ahearn, Crash, Eins, Headley, Torres, others; thru 8/31.

GREENWALD—181 Mott (219-1642). Paintings, drawings, and sculpture by Burns, Fares, Kramer, Levine, Miller, others; thru 9/3.

GREY ART GALLERY—33 Washington Place (598-7603), Mon.-Fri. 11-7. "L'Atelier Mourlot: Four Decades of French Poster Art, 1940s-1980s," thru 8/17.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (658-7400). "Situations"—works by Brown, Cicero, Dubasky, Friedberg, Sisto, others; thru 8/25... "Workspace Exhibition"—works by Averbuch, Craddock, Grimes, Hinkley, Jacobson, Nozick; thru 8/25.

LINCOLN CENTER'S CORK GALLERY—Lower level of Avery Fisher Hall, Broadway at 64th (749-5516). "Vietnam: Reflexes and Reflections"—works by Vietnam combat veterans; thru 9/4.

MUNICIPAL ART SOCIETY—457 Madison (935-3960), Mon.-Sat. 11-5. Models, drawings, and close-up photographs detailing the restoration of The Statue of Liberty, thru 9/14.

ONYX—54 Irving Place (505-9001). Works on paper by six South African artists; thru 9/16.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

TALLER BORICUA—1 E. 104th (831-4333). Recent drawings by Alejandro, Alvarez, Cordero, Muniz, Vega, others; thru 8/17.

WAVE HILL—675 W. 252nd (549-2055). "Built Landscapes: Gardens of the Northeast"—gardens by Bye, Farrand, Kiley, Rose, Steele; thru 8/19.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 9/1. Light, 724 Fifth (582-6552).

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

PACE/MACGILL—11 E. 57th (759-7999). Group show of gallery artists, including Avedon, Callahan, Hellebrand, Shore, others/Photographs by Samaras from the past decade. Thru 8/31.

PATRICK D. PAGNANO—Color photographs of Italy, thru 8/31. Image, 507 Fifth (867-4747), Mon.-Fri. 9-5:30.

KRISTIN ROBINSON/MALCOLM GREENAWAY—Photographs of Block Island and Rhode Island by both, thru 9/3. Burgundy, 467 Amsterdam (787-8300).

LUCAS SAMARAS/WALTER IOOSS JR.—Polaroid photographs, 1969-1983/Photographs of America's Olympic hopefuls. Thru 8/19. I.C.P., 1130 Fifth (860-1777).

MARK SICK—"Human Comedy"—a group of black-and-white photographs showing how people choose to present themselves within their environments; thru 9/11. New School/Parsons Photography Gallery, 66 Fifth (741-5667).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

EVE STROH—Photographs of children in playgrounds, thru 9/5. St. John the Divine, Amsterdam and 112th (678-6903).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Thurs., Sat. 11-6, Sun. 12-5. Closed Fri. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Contemporary Chinese Painting: An Exhibition from the People's Republic of China; thru 8/26... Faces of China: A Photographic Exhibition by Tom Zetterstrom; thru 8/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; thru 10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Homer, Sargent, and the American Watercolor Tradition; thru 9/3... Picasso's Curtain for the Ballet, *Parade,* thru 9/3... Collecting for the Future; thru Aug... Robert Kushner: two panoramic works; thru 8/26... Gowns by Grès; thru January... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Color in the Summer: color photographs by more than 20 artists; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23... Design in the Service of Tea; thru 10/28... Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; 8/14-11/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30... From Degas to Calder: Sculpture and Works on Paper from the Guggenheim Museum Collection; thru 9/9... Collection Gallery: Master Drawings; thru 10/14.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. $5, seniors and children $3.50. (Tickets available through Ticketron and Teletron only.) Israel in Antiquity... Coins Reveal... The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections; thru 8/26... Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... Recent Acquisitions; thru 9/2... African Ivories; thru 12/30... Rhode Island Needlework, 1730-1830, thru 9/23... Eugène Delacroix (1810-79): Lithographs and Etchings; thru 8/19... Antoine-Louis Barye: Drawings and Sculpture; thru 8/19... Aspects of the City: 20th-century paintings; thru 9/29. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Closed thru 8/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations... Mira! The Canadian Club Hispanic Art Tour; 55 contemporary paintings by 22 Hispanic artists; thru 9/2.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Cross Currents: Faces, Figureheads and Scrimshaw Fancies; thru 9/2.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13... Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... New York off the Record: Photographs by Robert Sefcik; thru 9/3... Queens, Courtiers and Cavaliers; thru 9/3... The City Scene: 1820-1920; thru 10/14... The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; thru 10/7.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; thru 9/2.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Martin Puryear: Survey of wood sculpture; thru 9/9... Currents: David Ireland; thru 9/9.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps... New York and The China Trade; thru 8/31... The Waldron Phoenix Belknap, Jr. Collection; thru 8/19... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Firefighting on Parade: 1600-1865; thru 8/31... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... Censorship: 500 Years of Conflict; thru 10/15... **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Terpsichore Revisited: 40th-Anniversary of the Dance Collection; thru 9/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Common Heritage: Contemporary Iroquois Artists; thru 8/19... The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Laurie Anderson: Works from 1969-1983; thru 9/9... Matt Mullican: Recent Works; thru 9/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Fairfield Porter: Restrospective; thru 8/19... Abstract Painting and Sculpture in America 1927-1944; thru 9/9... Viola Frey; thru 9/30. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19. **Fairfield County,** 1 Champion Plaza, Stamford. Tues.-Sat. 11-5. Fairfield Porter: Portraits; thru 8/22.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale September. **East,** 219 E. 67th St. (570-4141). Next sale 9/5.

DOYLE—175 E. 87th St. (427-2730). 8/15 at 10: Eleventh Annual End of Summer Sale. On view from 8/11. 8/16 at 10: Jewelry and miscellaneous contents from abandoned safe-deposit boxes from Manufacturers Hanover Trust. On view from 8/11.

PHILLIPS—406 E. 79th St. (570-4830). 8/15 at 11: Paintings, drawings, sculpture, furniture and decorations. On view from 8/13.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 8/14 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 8/8.

MUSIC & DANCE

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, August 13

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Horacio Gutierrez, cellist Janos Starker. Haydn's Symphony No. 21; Mozart's Piano Concerto No. 24; Haydn's Cello Concerto in C; Mozart's Symphony No. 28. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Gutierrez and Starker; Beethoven's Sonata in A, Op. 69.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; trumpeter Philip Smith, English-hornist Thomas Stacy; Dvorak's Symphony No. 9, "New World"; Overture to Bernstein's *Candide;* Copland's *Quiet City;* Gershwin's *An American in Paris.* Great Lawn in Central Park, mid-park at 81st and 85th Sts. West Side, 79th and 84th Sts. East Side. At 8. Free.

ANDREW APPEL, harpsichordist. Preludes and fugues of Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ELL'S KITCHEN—Original-jazz ensemble. Citicorp Atrium at 6. Free.

BILL KENNEDY AND HIS ALL-STARS—Jazz septet. Madison Square Park, Fifth Ave. and 26th St., at noon. Free.

BRENT RUNNELS, pianist. A Gazebo Concert, at Washington Market Park, Greenwich and Chamber Sts., at 6:30. Free.

RENE GRAND AND HIS BAND—Latin music. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

GRAPE JAM—*Jazz, rock, reggae, and Latin music.* Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

ROSLYN ARTISTS STRING QUARTET—Owl's Head Park, Colonial Rd. and 68th St., Bay Ridge, Brooklyn, at 7:30. Take a chair or blanket. Free.

BOBBY PACE—Ciccarone Park, Bronx, at 7:30. Free.

Tuesday, August 14

MOSTLY MOZART—The Cleveland Quartet, with pianist Emanuel Ax, violist Walter Trampler. Beethoven's Quartet in B-flat, Op. 18, No. 6; Mozart's Piano Quartet in E-flat, K. 493; Mozart's String Quintet in D, K. 593. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: the Cleveland Quartet plays Haydn's String Quartet in F, Op. 74, No. 2.

LINCOLN CENTER OUT-OF-DOORS FESTIVAL—Opening program at noon on the plaza, followed by excerpts from Elizabeth Swados's musical "Jerusalem," which will have a full performance at 8:15 in Damrosch Park. Free.

CROSBY, STILLS AND NASH—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $10.

JON GILLOCK, organist. Selections from Messiaen's *Méditations sur le Mystère de la Sainte Trinité.* Trinity Church, Broadway at Wall St., at 12:45. Free.

BILL KIRCHNER NONET—Jazz. Grace Plaza, at 43rd St. and Sixth Ave., at 12:15. Free.

RAY RAPETTI—Dixieland music. On the steps of City Hall, between Park Row and Broadway, at noon. Free.

MR. THING—Rock and boogie music. Cooper Park, Third Ave. and 7th St., at 12:15. Free.

KIT MCCLURE BIG BAND, with Ladji Camara's African dancers. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

DEUCE—Jazz-funk group led by horn players Jean Fineberg and Ellen Seeling. Washington Market Park, Chambers and Greenwich Sts., at 6. Free.

JOHN WALKER, organist. Music by Hebble, Hindemith, Sokola, Bach, Franck. Riverside Church, the Drive at 122nd St., at 7. Preceded at 6:30 by a carillon recital by Wylie Crawford. Free.

RALPH DORSEY ENSEMBLE, with vocalist Tina Fabrick. Marcus Garvey Park, Fifth Ave. and 122nd St., at 8. Free.

RAY BARRETTO, with Dave Valentin. Benefit for "Impact on Hunger." Club Broadway, 96th St. and Broadway (864-7600), at 11 and 1. $6.

BROOKLYN BACH FESTIVAL—Clifford Gilmore conducts instrumentalists and vocalists in a program that includes the Brandenburg Concerto No. 2, the Concerto for Violin and Strings in E, and two cantatas. First Unitarian Church Chapel, Pierrepont St. and Monroe Pl., at 8. $7.

WALDO PARK BRASS ENSEMBLE, with A Baker's Half Dozen Dance Theater. Bensonhurst Park, Cropsey Ave. and Bay Pkwy., Brooklyn, at 7. Take a chair. Free.

MUSIC LIVE!—A political rock concert followed by open jamming with audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—Joseph Flummerfelt conducts an open reading of Verdi's *Requiem.* CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. $4 includes refreshments and use of a score.

CROSSING POINT—Jazz. McGoldrick Park, Brooklyn, at 6. Free.

RICHARD PITI—Rice Stadium, Bronx, at 7:30. Free.

HUNTINGTON CHORALE, Andrew Householder director. Music of Vivaldi, Rutter, Handel, Schubert. Heckscher Park, Prime Ave. and Rte. 25A, Huntington, L.I. (516-271-8423), at 8:30. $1. Take a chair or blanket.

PERRY COMO—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. Thru 8/18. $17.75-$19.95.

Wednesday, August 15

MOSTLY MOZART—See 8/13.

CROSBY, STILLS AND NASH—See 8/14.

LINCOLN CENTER OUT-OF-DOORS—Contemporary Mythmakers with Baschet Sound Sculptures. Chamber music. North Plaza at 6:15. Free.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STAN SPIRO—Stage band. World Trade Center Fountain Plaza at 12:15. Free.

TOOTS THIELEMANS—Jazz harmonica and guitar. McGraw-Hill Park, west of Sixth Ave., between 48th and 49th Sts., at 5. Free.

BOB SINGLETON AND THE SOUL STIRRING SISTERS—Gospel music. Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

DESOLIS QUARTET—Chamber music. American Craft Museum plaza, 77 W. 45th St., at 12:30. Free.

SEUFFERT BAND—George F. Seuffert conductor. Beach 19th St. (JASA), Rockaways, Queens, at 8. Free.

URBAN QUADRA, Latin Jazz/**GRANT ORENSTEIN,** guitarist, with blues, country, rock. Pierrepont Street Playground, Brooklyn Heights Promenade, at 7. Free.

BRONX PARKS CONCERTS—Max Goldberg, Bronx Park East. Richard Piti, Loreto Park. Peggy Lawrence, Henry Hudson Memorial Park. Ray Rapetti, Co-op City Section I. Each at 7:30. Free.

TOP CALIBER AND FIRE AND ICE, with singer Dino Turrel. Roberto Clemente State Park, W. Tremont Ave. just below 179th St., Bronx, at 6. Free.

RAY RIVERA SWING BAND—O'Donahue Park, Beach 17th St. and Seagirt Blvd., Far Rockaway, Queens, at 8. Free.

LOU MYERS AND THE TSHAKA ENSEMBLE—"International Side Show," music and dance from around the world. Prospect Park's Long Meadow, Brooklyn, at 10:30 a.m. Free.

THE DIXIE DOUGHBOYS, with Pat Cannon and her Foot & Fiddle Dance Company. A Picnic Pops concert. Old Westbury Gardens, Westbury, L.I. (516-333-0048), at 7. $3.

PERRY COMO—See 8/14.

Thursday, August 16

MOSTLY MOZART—Beaux Arts Trio. Mozart's Piano Trio in G, K. 564; Beethoven's Septet in E-flat, Op. 20 (arranged by Beethoven for piano trio); Schubert's Trio No. 2 in E-flat. Avery Fisher Hall at 8. $8, $12. Pre-concert recital at 7: Schubert's *Notturno;* Haydn's Trio in A, HXVI:18.

AN EVENING WITH LUCIANO PAVAROTTI, with Emerson Buckley conducting the New Jersey Symphony Orchestra. Madison Square Garden at 8. Simulcast on Ch. 13 and WNCN. $15-$30.

ELVIS COSTELLO, with The Attractions. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. Sold out.

NOAH'S FLOOD—Britten's work performed as a community pageant, with 500 performers, puppets, scenic effects. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 6. Free.

HUEY LEWIS AND THE NEWS—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $10.

LINCOLN CENTER OUT-OF-DOORS—Elizabeth Swados's musical "Jerusalem." Damrosch Park at 8:15. Free. See also Children's Events, page 112, and Dance, below.

MERCILESS BEAUTEE—Alto John Collins, tenor Eric Meutzel, bass Paul Shipper. Early-music oddities by French, German, Spanish, and English composers. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CROSSING POINT—Jazz. Exxon Park, west of Sixth Ave., between 49th and 50th Sts., at 12:30. Free.

EDDY PRESTON SEXTET—1411 Broadway Plaza, at 38th St., at 12:15. Free.

PAUL HOLDERBAUM—Popular jazz. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at 4:30. Free.

MAJOR TONES—Jazz trio; piano, bass, drums. Citicorp Atrium at 6. Free.

ROBERT ROSS BAND—Castle Clinton, Battery Park at State St., at noon. Free.

PAUL WINSTON TRIO—Piano, bass, drums. Olympic Tower Atrium, Fifth Ave. at 51st St., at 5:30. Free.

RHYTHM AND ROMANCE—Swing band, jazz quintet. Trinity Church's courtyard, Broadway at Wall St., at 12:45. Free.

MIKE TOTO AND THE PLAYBOYS—Stage music. On the steps of City Hall, between Park Row and Broadway, at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gil Robbins conducts open readings of Brahms's *Nänie* and *Requiem.* CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and the use of a score.

IK-WHAN BAE, THEODORE ARM, violinists/**LOUISE SCHULMAN,** violist/**HAKURO MORI, FRED SHERRY,** cellists. Boccherini, Kummer, Schubert. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

BIG-BAND NIGHT—Ray Starr, Lee Castle, Jimmy Dorsey Orchestra, Opus 4. Midwood Field, E. 17th St. between Aves. K and L, Brooklyn, at 7:30. Free.

DON MAYNARD—Entertainment music. Lincoln Terrace Park, Brooklyn, at 6. Free.

LYDIA ADAMS DAVIS/BLUEGRASS WORKERS OF AMERICA/LEROY LESSANE/PAUL ELIOT—A folk-music concert by Good in the Woods. 11th Street Bandshell, Prospect Park, Brooklyn, at 8. Free.

BARBERSHOP MUSIC—Several groups perform old and new songs, Heckscher Park, Prime Ave. and Rte. 25A, Huntington, L.I., at 8:30. Free.

E.S.P. BAND, jazz and pop/**SWEETS 'N' LOW,** women's barbershop quartet. Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7. Free.

LENNY CHERRY—Co-op City Section V, Bronx, at 7:30. Free.

JOHNNY ZAMOT—Joyce Kilmer Park, Bronx, at 7:30. Free.

INTERNATIONAL ART OF JAZZ SEXTET—"New Orleans Night," with pianist Charles McLean, bassist Artie Shaw, drummer Percy Brice, trumpeter Doc Cheatham, trombonist Benny Powell, clarinetist Norris Turney. Village Green, Maple and Lee Aves., Rockville Centre, L.I., at 8. Free.

FRANK ZAPPA—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

PANAMA FRANCIS AND THE SAVOY SULTANS—Swing classics. Hudson River Museum, Trevor-Park-on-Hudson, 511 Warburton Ave., Yonkers, N.Y., at 8. $3.

PERRY COMO—See 8/14.

Friday, August 17

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; tenor Jerry Hadley, mezzo-soprano Delores Ziegler, soprano Karen Hunt, soprano Alessandra Marc, bass John Macurdy, New York Choral Artists. New York premiere of Mozart's *Idomeneo,* as arranged by Richard Strauss. Concert performance. Avery Fisher Hall at 8. $8, $12.

HUEY LEWIS AND THE NEWS—See 8/16.

LINCOLN CENTER OUT-OF-DOORS—Bluegrass Day. At 12:15, North Plaza: Osborne Brothers Band, the Sally Mountain Show. At 5:15, North Plaza: the Stonemans. At 8:15, Damrosch Park: Osborne Brothers Band, the Sally Mountain Show, the Stonemans, the Burlington County Four-H Cloggers. Free.

RICKY FORD QUARTET—Jazz. Bryant Park, Sixth Ave., 40th-42nd Sts., at noon. Free.

QUEEN YAHNA, singer. Blues and gospel. Trinity Church's courtyard, Broadway at Wall St., at 12:30. Free.

STEVE GROVES TRIO—Jazz. Upper Plaza at 55 Water St., at noon. Free.

ELL'S KITCHEN—Jazz, funk, Latin original music. Jamaica Farmers Market, Parsons Blvd. and Jamaica Ave., Queens, at noon. Free.

QUEENS PHILHARMONIA, JoAnn Falletta conductor; French-hornist Tom Engel. Overture to Kabalevsky's *Colas Breugnon;* Strauss's French Horn Concerto No. 2; Dvorak's Symphony No. 6. Kiley Hall, Queens College, L.I.E. and Kissena Blvd., Flushing, at 8. $2.

UNDERCOVER/DOM UM ROMAO—Latin program. Prospect Park Bandshell, P.P.W. at 9th St., Brooklyn, at 8. Free. Rain date, 8/18 at 3.

PERRY COMO—See 8/14.

CROSBY, STILLS AND NASH—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

Saturday, August 18

MOSTLY MOZART—See 8/17.

LINCOLN CENTER OUT-OF-DOORS—See also Dance, below, and Happenings, page 112. At 2:30, Fountain Plaza: Emme Kemp's "Eubie Blake is Great!" At 8:15, Damrosch Park: The Klezmorim. Free.

LINDA WALKER POINTER, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

ELVIS COSTELLO AND THE ATTRACTIONS, with guest Nick Lowe and his Cowboy Outfit. Forest Hills Tennis Stadium, Burns St. off Continental Ave., Queens, at 8(249-8870).$15-$20.

JORGE DALTO & THE INTERAMERICAN BAND/MARIO RIVERA & THE SALSA REFUGEES.—Latin program. Prospect Park Bandshell, 9th St. and P.P.W., Brooklyn, at 8. Rain date, 8/19 at 3. Free.

EDDIE ELDARONDO—Latin music. Linden Park, Brooklyn, at 2. Free.

HUEY LEWIS AND THE NEWS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50-$17.50.

CARAMOOR FESTIVAL—Paul Badura-Skoda, pianist. Beethoven's Sonatas Op. 27, "Moonlight"; Op. 31, No. 2, "Tempest"; Op. 106, "Hammerklavier." Katonah, N.Y. (914-232-5035); Spanish Courtyard, at 8:30. $15.

CHICO HAMILTON, jazz drummer, with saxophonist Arnie Lawrence, guitarists Glen Alexander and Cary DeNigras, bassist Paul Ramsey. Heckscher State Park, Islip, L.I., at 8. Take a chair or blanket. Free.

BOB WILBER JAZZ REPERTORY ENSEMBLE—"A Salute to Benny Goodman". Waterloo Music Festival, Waterloo Village, Stanhope, N.J. (201-347-4700), at 8:30. $10, $12.

PERRY COMO—See 8/14.

KAY STARR—Heckscher Park, Huntington, L.I., at 8:30. Free.

Sunday, August 19

LINCOLN CENTER OUT-OF-DOORS—Hispanic Day. At 3, Damrosch Park: Caribbean Expressions, a carnival celebration with the Mighty Duke and Los Pleneros de la 21, A Touch of Folklore and More La Confradia, La Troupe Makandal, Jelon Viera and DanceBrazil, Roberto Borrell y su Kubata, and Marie Brooks Children's Dance Research Theater. At 8:15, Damrosch Park: "Music of the Americas"; pianist Marco Rizo, with Hilda Bracero, Orlando Penn, and orchestra, with drummer Candido; music includes Rizo's "Ritmica," an Afro-Latin jazz fantasy in memory of Machito. Free.

QUINTET OF THE AMERICAS—Music of Barber, others. Citicorp Atrium at noon. Free.

LINDA WALKER, carillonneur. Riverside Church, the Drive at 122nd St., at 10:35 a.m., 12:15, and 3. Free.

DUO LOS OLIMARENOS—From Uruguay. Festival de Nuevo Teatro, Public Theater, 425 Lafayette St. (598-7100), at 7 and 10. $10.

STEVE ROAN TRIO—Jazz Vespers. St. Peter's Church, Lexington Ave. at 53rd (935-2200), at 5. Offering.

DAVID HURD, organist. Dupre's *Symphonie-Passion,* Hurd's *Te Deum Laudamus.* Trinity Church, Broadway at Wall St., at 9 p.m. Ringing of the Tower Bells at 8:45. Free.

WILLIAMS FAMILY BAND—Harlem Week Festival, 125th St. between Lenox and Seventh Aves., at 4. Free.

KIMATI DINIZULU AND THE KOTOKO SOCIETY—Music and song from Africa, Asia, South America, and the Caribbean. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. Free.

IK-HWAN BAE—See 8/16. Today at 4.

JOHN HICKS, with duo works for piano and bass. Port Royal, 837 Union St., Park Slope, Brooklyn (638-4436), at 3. $6.

LOUIS "PERICO" ORTIZ & ORCHESTRA/CHARLIE PALMIERI-LUIS RAMIREZ SEXTET—Latin program. Prospect Park Bandshell, 9th St. and P.P.W., at 8. Rain date, 8/20 at 8. Free.

CHARANGA AMERICA—Latin dance music. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., below 179th St., Bronx, at 2. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 8. Free.

BRONX ARTS ENSEMBLE—An all-Vivaldi concert, including "Summer" from *The Seasons,* the Oboe Concerto in d, and concertos for harpsichord and flute. At 2: Van Cortlandt Mansion, Van Cortlandt Park, Broadway and 246th St., Bronx. At 4: Keating Hall, Fordham University, Bronx Rose Hill Campus at Southern Blvd. (549-1899). Free.

BEAUX ARTS TRIO—Hummel, a trio to be announced; Arensky's Trio Op. 32; Beethoven's Trio in D, "Ghost." Katonah, N.Y. (914-232-5035), Spanish Courtyard, at 5:30. $15.

LEE GREENWOOD/GEORGE "GOOBER" LINDSAY—Country music. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 3 and 7. $14.75.

WATERLOO JAZZ FESTIVAL—Panama Francis and the Savoy Sultans, Parke Frankenfield's All Star Swing Band, Sir Roland Hanna, Red Rodney Quintet, Bob Wilber Jazz Repertory Ensemble, Dick Wellstood. Waterloo Village, Stanhope, N.J. (201-347-4700), noon-6. $10.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: foreign-language operas have English subtitles. Tues., 8/14, at 8: Mascagni's *Cavalleria Rusticana,* with Freni, Rose, Castle, Calleo, Dansby; Leoncavallo's *Pagliacci,* with Lamy, Theyard, Burchinal, McFarland; Weise conducting. 8/15 at 8: Puccini's *Madama Butterfly,* Keene conducting; with Louisa Jonason (debut), Shaulis, McCauley, Fazah, Green. No performance 8/16. 8/17 at 8: Bizet's *Carmen,* Keene conducting; with Vergara, Telese, Trussel, Hale. 8/18 at 2: Rossini's *The Barber of Seville,* with Marsee, Shaulis, Stone, Cousins, McKee, Dworchak. 8/18 at 8: Puccini's *La Bohème,* Pallo conducting; with Hynes, Holleque, Leech, Galbraith, Wexler, Jamerson. 8/19 at 1: Verdi's *La Traviata,* Weise conducting; with Munro, Garrison, Justus. 8/19 at 7: first performance of new production of Puccini's *La Rondine,* Alessandro Siciliani (debut) conducting; with Elizabeth Knighton (debut), Peterson, McCauley, Eisler, Wexler; Lofti Mansouri director; scenery by Ralph Funicello, costumes by Sam Kirkpatrick, lighting by F. Mitchell Dana—the last three, all debuts. Wed., 8/22, at 8: Puccini's *La Bohème,* Pallo conducting; with Pamela South (debut), Hynes, Grayson, Galbraith, Dworchak, Jamerson. 8/23 at 8: Verdi's *Rigoletto,* with Spacagna, Ellis, Hadley, Kevin Langan (debut); Mark Flint (debut) conducting.

Other

IDOMENEO, by Mozart. See Mostly Mozart listing under Concerts for 8/17, 18.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/9, Friml's *Rose Marie.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50. Note: from 8/29, prices will be $10-$16.50.

THE BARBER OF SEVILLE, by Rossini. Staged production in English, by the Brooklyn Lyric Opera. Seaside Park Bandshell, Ocean Pkwy. and Seabreeze Ave., Brooklyn. 8/14 at 7:30; rain date, 8/18. Free.

CAROUSEL—Rodgers and Hammerstein's classic musical, staged version by Broadhollow. Heckscher Park, Huntington, L.I., 8/20 at 8:30. $3; seniors, children, $2.

Dance

NUREYEV AND FRIENDS—Rudolf Nureyev and guest artists Eva Evdokimova, Jean Guizerix, Evelyne DeSutter, Marie-Christine Mouis, Stephanie Saland perform *Songs of a Wayfarer, Apollo, The Moor's Pavane, Pas de Quatre,* and more. Stanley Sussman conducts a symphony orchestra, and Nureyev will dance at each performance. Gershwin Theater, 222 W. 51st St. (586-6510). 8/16-26; Wed. and Sat. mats. at 2, Sun. at 3. Tues.-Sat. eves. at 8 (opening night at 7:30). Tues.-Thurs. eves., and all mats., $25-$40; Fri. and Sat. eves., $30-$45.

DAVID PARSONS, KARLA WOLFANGLE, DOUGLAS WRIGHT—Three dancers from the Paul Taylor troupe in a shared evening of their own work, performing with other artists. D.T.W.'s Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/20, 21 at 8. $7.

A BAKER'S HALF DOZEN DANCE THEATER—With the Waldo Park Brass Ensemble, Bensonhurst Park, Cropsey Ave. and Bay Pkwy., Brooklyn. 8/14 at 7. Free.

BRONX BOOGIE BREAKERS—Break-dancing. Trinity Church's courtyard, Broadway at Wall St., at 1:30, 8/14. Free.

MIDSUMMER DANCES—Peformances of works by Jamie Stiller, Alice Teirstein, Anita Willoughby. Soldiers and Sailors Monument, Riverside Dr. and 89th St. 8/15, 19, 20 at 6. Free.

LINCOLN CENTER OUT-OF-DOORS—8/16 at 5, Fountain Plaza: Greg Reynolds Dance Theatre, from Washington, D.C. 8/18 at 5, Fountain Plaza: Sabar Ak Ru Afrique. Free.

CHEN AND DANCERS—Modern dance based on Asian themes. Carnegie Garden of Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-6868). 8/14 at 6:30. Rain date 8/21. Free.

BALLET HISPANICO—World Trade Center Plaza, 8/16 at noon. Free.

FESTIVAL DE NUEVO TEATRO—Performing-arts programs at the Public Theater. Cumbres Flamencas, from Spain; 8/13, 18 at 7 and 10; $10. Barrunto Dancers & Friends, from New York; 8/18 at 10; $10. 425 Lafayette St. (598-7100).

THE OUT-OF-TOWNERS 1984—Deborah Slater of San Francisco, in her *Work From Memory Trilogy,* with music by Bill Fontana, additional choreography by Priscilla Regalado. Bessie Schönberg Theater, 219 W. 19th (924-0077). 8/16, 17, 18 at 8. $7.

LADJI CAMARA and African dancers; tribal dances. With the Kit McClure Big Band. Bell Plaza, Sixth Ave. and 42nd St., 8/14 at noon. Free.

HUNTINGTON SUMMER ARTS FESTIVAL—8/15 at 1:30: The New York Dance Theatre performs excerpts from *The Sleeping Beauty* and *The Conservatory;* free. 8/15 at 8:30: Classical-ballet excerpts; $3. 8/17 at 8:30: "Dancin' '84" program by the North Shore Dance Theatre, excerpts from Broadway musicals *Cats, Dreamgirls, A Chorus Line,* and more; $1.50. All at Heckscher Park, Prime Ave. and Rte. 25A, Huntington, L.I. (516-271-8423).

OTHER EVENTS

Happenings

AND THE FESTIVALS GO ON... and on, with next weekend offering even more events and some finales. Consider: Harlem Week takes the A train downtown to City Hall Plaza, noon-2, 8/14, for a special concert, then turns its attention to senior citizens 8/15. 8/17, the Jazzmobile sets up on 139th St. between Lenox and Fifth Aves., 7-11 p.m., for another concert, and on the 18th, the Big Blast is Uptown Saturday Night, 6-midnight, at the State Office Building Plaza, 125th St. and Adam Clayton Powell Jr. Blvd.; music is blues, jazz, calypso, Latin, reggae—you name it. 8/19 becomes Harlem Day—and the 125th St. International Carnival is an all-day brouhaha, noon-midnight, on 125th St., between Powell and Lenox: jazz, theater, puppets, fashion shows, martial arts, much more, and free for the looking and listening... Lincoln Center's Out-of-Doors events continue (see also listings for Concerts, Dance, and Children): 8/18 at noon, all about the plazas, there'll be folk music (Reynolds and Cowan), clowns, stilt dancers, and lots of impromptu fun... The grand windup of the New York Folk Festival (see also Nightlife and Children's listings) happens 8/19, "On Wings of Song," at Coney Island's Seaside Park; many Festival performers will join Robbie Gass and his group of 35 musicians and singers, from noon to 5. All free, of course.

STAR QUEST—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. $3.75; seniors and students $2.75, children $2.

MID-AUGUST CALENDAR REMINDERS: The World's Largest Games go on again at Macy's, 8/19, noon-4, in Herald Square, where among the attractions will be the almost 3,000 tap dancers Macy's has been assembling. Otherwise, the festivities include street games and, as usual, a variety of performers both scheduled and unscheduled... Another Central Park South Art Show, 8/18-19, along 59th St. between Fifth Ave. and Seventh Ave. Of course, it's not just paintings and drawings, watercolors and sculpture, but also crafts of all kinds, on view 11-6... CUNY holds a College and Career Information Fair 8/16, 11-3, at the Graduate Center Mall, 33 W. 42nd St. 19 of CUNY's campuses will have representatives on hand to talk about undergraduate, graduate, and professional programs available, and also about financial aid and such practical matters. It's free... Impact on Hunger continues, with both the Cosmos and the Yankees accepting contributions of nutritious and non-perishable foodstuffs from fans at their games on 8/19... The Dinosaur Motorcycle Show at the Queens County Farm Museum, Floral Park, is set for 8/19, 11-4. Look, ask questions, and pick out your favorite—they're all at least ten years out of production. $1 admission.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

BIKE TO BROOKLYN—AND JAPAN—Insomniacs' trek with Richard Lenat. 8/19 at 2:30 a.m., meet in front of the Plaza Hotel for a ride to the Brooklyn Botanic Garden, via the Williamsburg Bridge. Breakfast at the Japanese Garden. $1; rain date 8/26 (473-6283).

MUNICIPAL ART SOCIETY (935-3960). Next week, 8/25, 8/26 at 2, meet in front of Brooklyn's Borough Hall, Fulton and Court Sts., for Brooklyn Promenade and Brooklyn Heights tour. $8... 8/14 at 6, meet at Arsenal, Fifth Ave. and 64th St., for a Central Park tour with landscape architect Bruce Kelly, who will talk about the park and Olmsted's vision; $8, and must reserve... 8/19 at 12:30, a boat ride and tour to Liberty Island, and an expert's view of the Statue's history and renovation; $15... 8/18 at 12:15, a tour of Sunnyside Gardens, Queens, an early "garden city"; $8, and must reserve.

HISTORIC NEW YORK, "where it all began." A New York Walk-About (582-8083 weekdays). 8/19 at 2, meet in front of Trinity Church, Broadway and Wall St.; $5.

HARLEM DAY WALKING TOUR—Begins with a gospel church service, continues with a "noshing" session along the streets, with an eye to architecture and history. There'll be Harlem Day celebrations going on, too. 8/19 at 10:15, meet in front of the Coliseum Office Bldg., 59th St. and Broadway, Columbus Circle. With Holidays in New York (765-2515); $7.50, plus subway fare.

HISTORIC RIDGEWOOD, and Glendale, in Queens. Gourmet Bicycle Tour with the Hungry Pedalers. 8/18 at 8:45 a.m., meet at Maine Monument, Columbus Circle. $7, or $13 for two people (222-2243, 473-6829).

SIGHTS AND SOUNDS OF HARLEM, with Harlem, Your Way! Tours Unlimited. Sat. thru 8/25, meet at 129 W. 130th St., at 1, for visits to Harlem and its neighborhood, including the Cathedral, Hamilton Grange, Grant's Tomb, and more. Reservations necessary (690-1687, 866-6997). $25.

LONG BEACH TO ROCKAWAY, with the Shore Walkers of New York (663-2167). 8/19 at 10:30 a.m., meet at LIRR terminal at Long Beach for swim and walk. Take liquids and a hat. $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx:** 8/15 at 12:15, meet at Third Ave. and E. Tremont Ave. to learn about glaciers in Borough Hall Park. 8/18 at 6, meet at Van Cortlandt Park Golfhouse for a tour of the park wetlands and animal life (548-7880). 8/19 at 1, meet at the Environmental Center across from section I of Orchard Beach (548-7880) for a look at bees, bugs, and butterflies of Pelham Bay Park. 8/19 at 1, meet at St. Mary's Recreation Center, E. 149th St. and St. Ann's Ave. (589-0096), for a look at St. Mary's Park... **Brooklyn (856-4210):** 8/16 at 7, meet at Montague St. and the Promenade for an early-evening look at the skyline. 8/18 at 1, meet at Myrtle Ave. and St. Edwards St. for a history walk around Fort Greene Park. 8/19 at 1, meet at Prospect Park's Children's Farm, in the Zoo, to visit the friendly bees... **Manhattan (397-3091):** 8/17 at 1:15, meet at the Zoo kiosk, inside the Zoo gates on the 59th St. and Fifth Ave. path, for a quick lunchtime tour of Central Park's south end. 8/18 at 2: meet on NW corner of Second Ave. and 15th St., for a Stuyvesant Square Park tour. 8/19 at 2, meet at Vanderbilt Gate, Fifth Ave. and 104th St., for a tour of Central Park's "northern waters."... **Queens (699-4204):** 8/17 at 7:30: Meet at the boathouse off the Van Wyck Epwy., Flushing Meadows-Corona Park, to visit Meadow Lake. 8/18, 10-4, visit the Rangers' exhibit on pond ecology, at Baisley Park. 8/19 at 1, meet at main gate, Queens Zoo, for a guided visit... **Staten Island (442-1304):** 8/18 at 10 a.m., take lunch and meet at Richmondtown Pond on Arthur Kill Rd. and Richmond Rd. for a naturalist's look at Latourette Hill. 8/19 at 10 a.m., a 5-mile bike hike; pre-registration necessary.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669-9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 8/18, New York Botanical Garden, Bronx. $12; phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Woodland walks, Wed. at 1 p.m., Sat. at 11 a.m. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free... Interpretive tour of Clay Pit Ponds State Park Preserve, Staten Island. Each Sun. at 1; free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 8/18, Central Park. 8/19, Alley Pond woods, Queens. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meantime: 8/19, bird-watching at Jamaica Bay, at 1 or 3; free (474-0613).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 8/18, New Jersey Great Swamp. 8/19, Hudson River. $15 without transportation, $23 with. Reservations required.

Sports

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. Next home games: 8/24-26, vs. San Francisco... **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. 8/14, 16 at 8, 8/15 at 1, vs. Seattle. 8/17, 18 at 8, 8/19 at 2, vs. Oakland. 8/20-22 at 8, vs. California.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (*ticket information: 265-8600*). *For regular* games: $7; children, seniors, $4. 8/15 at 9, vs. San Diego. 8/19 at 7, vs. Minnesota.

FOOTBALL—Pre-season play: 8/18 at 8, Jets vs. Giants. Regular season opener: 9/6 at 9, the Jets vs. Pittsburgh at Giants Stadium, E. Rutherford, N.J. (201-935-8222). $15.

UNITED STATES YOUTH GAMES—1988, anyone? Drop in and watch young athletes compete in track and field, bowling, tennis, basketball, and *swimming. Teams from 12 cities, hosted by* New York (hotline info: 507-3119), at such places as Downing Stadium, Randall's Island (track), Manhattan College (basketball), and Fordham Rose Hill (swimming, tennis). Dates are 8/15-18.

Children

***BERMUDA TRIANGLE/FRED PENNER**—New* York Folk Festival concert. Prospect Park Bandshell, 9th St. and P.P.W., Brooklyn. 8/14 at 10 a.m. and 12:30 p.m. Free.

LINCOLN CENTER OUT-OF-DOORS—8/16 at 5, Fountain Plaza, "No Elephants Circus." 8/18 at noon, all areas, mini events: clowns, stilt-walkers, etc. 8/21 at 10:30 a.m., North Plaza, Penny Ante Theatre. Free.

THE PURPLE DRAGON—A musical spoof. Penny *Bridge Players, Undercroft of the Assumption* Church, 59 Cranberry St., Brooklyn Heights (596-2677). 8/13, 14, 16 at 10:30 a.m. and 1:30; 8/17 at 10:30. $3.50.

OFF CENTER THEATRE, 436 W. 18th St. (929-8299). "Jack and the Beanstalk," 8/14, 15, 16 at 10:30 a.m. $3... "Sinbad the Sailor," 8/14, 15, 16 at 1 p.m. $3. Both these at 436 W. 18th St... "Little Red Riding Hood," at P.S. 87, 160 W. 78th St. 8/19 at 1 p.m. Free... "Sinbad," 8/17 at Mt. Morris Park, 10:30; free.

GENERAL MINERAL MUSICAL MEDICAL SHOW—Theater and health education in one package, by the Floating Hospital Children's Theater. Bryant Park, Sixth Ave., 40th-42nd Sts., 8/14 at 12:30. Free.

IN BROOKLYN PARKS—Hannabelle and "Be a Clown" Day; McKinley Park, 75th St. and Fort Hamilton Pkwy., 8/15 at 1. Street-drawing Day, with Claudia Bostick; Mount Prospect Park, Eastern Pkwy. hillside park, next to Brooklyn Botanic Garden entrance, 8/15 at 1. Both free.

ELFIN PUPPET THEATRE—A robot, a parrot, and a duck take part. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., just below 179th St., Bronx. 8/16 at 1. Free.

THE LITTLE HOUSE OF COOKIES, and "The Odd Ball," by TADA, at the Actor's Outlet, 120 W. 28th St. (255-7293). Mon., Tues., Thur., Fri., at 11 and 1:30. $4, adults $4.50.

HANNABELLE THE LADY CLOWN—Gowanus Houses Community Center, 420 Baltic St., Brooklyn. 8/13 at 1. Free.

WINNIE WILSON PUPPETS—Song and dance, and a surprise guest. Goddard Riverside Community Center, 161 W. 87th St. 8/14 at 1. Free.

THEO THE MAGICIAN—Bland Community Center, 133-16 Roosevelt Ave., Flushing. 8/15 at 1. Free.

THE CAT IN THE CASTLE, by Bill Solly. Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $5; $4 adults.

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OTHER EVENTS

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3. Extra performance, 8/20 at 2:30: "Snow White's Fourth Birthday," including a party afterward; $3.

CAMPFIRE AND A SINGALONG—Story-swapping and a marshmallow roast, along with the songs. Take a musical instrument, a blanket, and your family. Clay Pit Ponds State Park Preserve, S.I. (967-1976). 8/18, 8-10 p.m. Pre-register. Free.

KAREN HAMILTON, singer-guitarist. African-American songs and games. Black History Museum, Hempstead, L.I. (516-538-2274). 8/18, 2-4. Free.

PET FAIR, at Bide-A-Wee, 3330 Beltagh Ave., Wantagh, L.I. (516-785-4199). 24 different categories that include "longest tail," "most stripes," etc. Register in advance, or from 10 a.m. 8/18. Fair begins at 10:30. Free.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Boulevard, Douglaston, Queens (229-4000). Meet at Center for workshop "Communicating With Reptiles," 8/14-17. Call for times and fees.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St. Sat. at 11 a.m. thru Sept. . . "Beauty and the Beast," a version with hand puppets, at Heckscher Playground, 62nd St. (enter at 59th St. and Seventh Ave.). Mon.-Fri. 10:30 a.m. and noon. Reservations required (397-3089) $1. See also Belvedere Castle below.

ORIENT EXPRESS—Puppet show, traditional music and folkloric objects, with an exotic accent. Brooklyn Museum, 200 Eastern Pkwy. (638-5000). 8/15, 16, 17 at 11 and 1. $1.50; accompanying adults, free; museum admission, pay what you wish.

ART ON THE BEACH—Creative Time performance, with installation as background. 8/18 at 3, "Sparky's Marionette Circus," by Judy Caden's Puppet Loft. Audience participation and puppet workshop. Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Free.

QUEENS COUNTY FARM MUSEUM, 73-50 Little Neck Pkwy., Floral Park (468-4355). Drop-in Center, 8/15, 10-2. Crafts, nature and science, also entertainment and games, with two events, and a brown-bag lunch hour in between. Pre-register; $3

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/18 at 1, "Dungeons and Dragons Players," design and make monsters, with potter Carol Octeau. Free, but reservations required. 8/19 at 2 and 3, the David and Dazzle Show, with ventriloquist David Lee Horowitz. Free.

BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

SPECIAL EXHIBITS—"The Muppets Take Manhattan"; a behind-the-scenes look at the new movie, with props, costumes, etc. The Dairy, Central Park west of the Zoo, 65th St., Tues.-Sun. 10-4:30, thru 9/3. . . Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

PUBLIC LIBRARY—Free unless noted. This is just a sampler; call local branches for other programs. . . Muhlenberg branch, 209 W. 23rd St.: Thurs. thru 8/30, at 2, Reading Aloud program. 8/20, 27, beadwork workshop. . . Washington Heights, 1000 St. Nicholas Ave. 8/13, 15 at 10 a.m.: Mime, clowning, and juggling workshops. Same program at Hamilton Grange, 503 W. 145th St., 8/14 at 10. . . 112 E. 96th St., 8/14 at 2, the David and Dazzle Show. . . Same show, Jefferson Market, Sixth Ave. and 10th St., 8/15 at 4. . . 8/20 at 2, Riverside, 190 Amsterdam Ave., Andrew Bolotowsky with "Flutes on Parade."

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5; closed weekends. $2, adults $1. Special exhibit: "Making Your Mark," thru Aug.; graffiti—all kinds—through the ages, with related exhibits and workshops. 8/13-17 is "Make a Museum" Week.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Summer family programs Tues.-Fri. in the Uris Center: gallery talks at 11 and 2:30, with sketching; films at 1, studio workshops at 1:30 ($1.50)—all on related themes. 8/18 at 2, storyteller Stephanie Mita.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. *Casual. Regional American. Res. nec.* B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

STAR OF SIAM—21-23 Waverly Pl, at Greene St., 982-3531. Casual. Thai. Spcls: duck curry, seafood combination, tamarind chicken. Res. sug. D only 5-11:30 daily. Private parties for 6-20. **(I-M)** AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 *a.m. Outdoor cafe.* **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—296 Bleecker St., 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali,** 334 E. 6th St., 533-2508. **(I)** AE, MC, V.

RESTAURANT DIRECTORY

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

LUCHO'S—591 Third Ave., at 39th St., 684-4421. Casual. Italian. Spcls: mussels marinara, osso buco, lobster fra diablo. Res. sug. L Mon.-Fri. noon-3. D daily 4:30-11. **(M)** AE, CB, DC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

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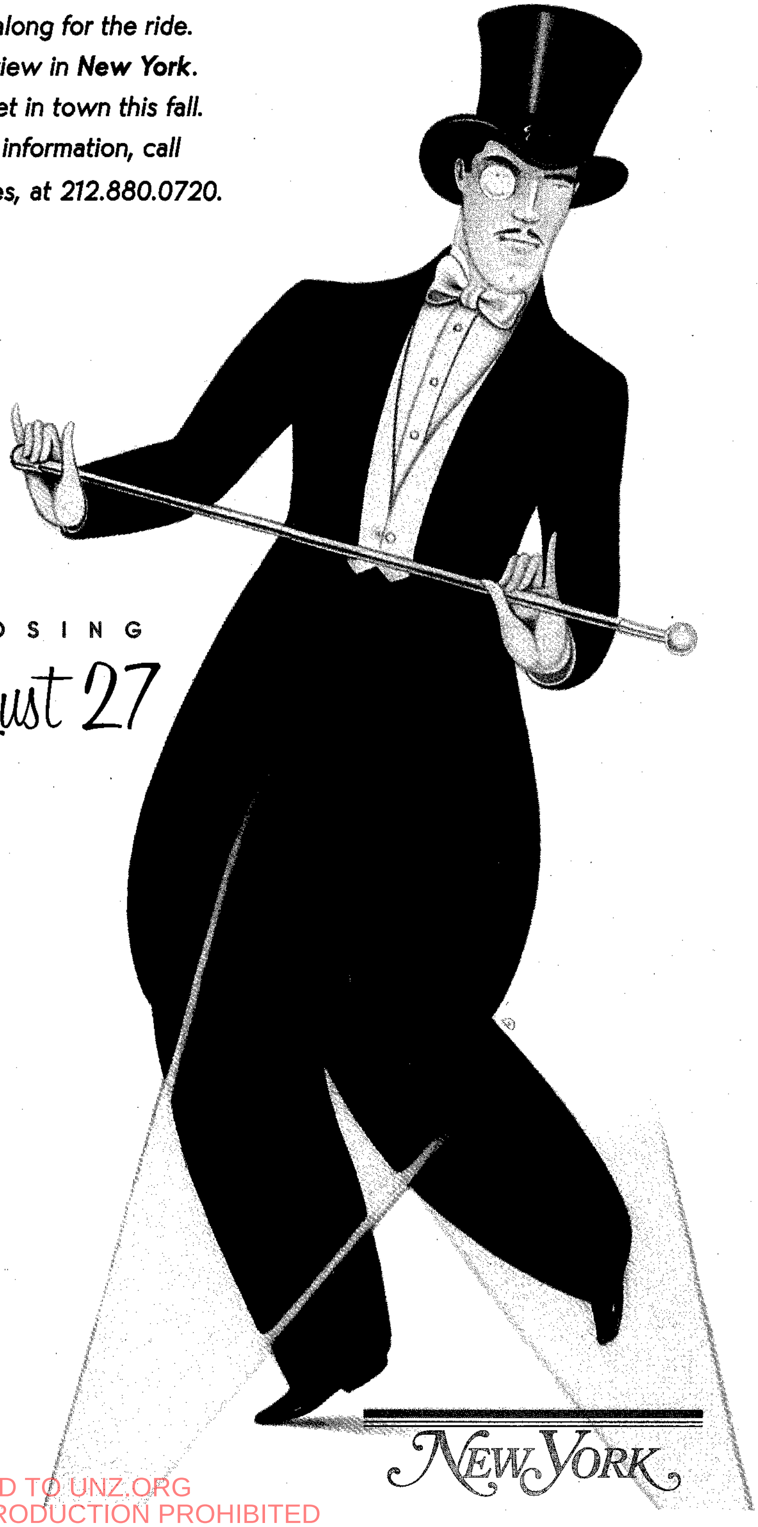
August 27



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RESTAURANT DIRECTORY

OLD FORGE STEAKHOUSE—17th St. & Third Ave., 473-1767. Casual. American. Spcls: steak, seafood, lobster tail combination. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 3-midnight. **(I)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. Thru 8/31, luncheon salad festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced-rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Fri. 5-11. Private parties. Closed Sat. & Sun. during August. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

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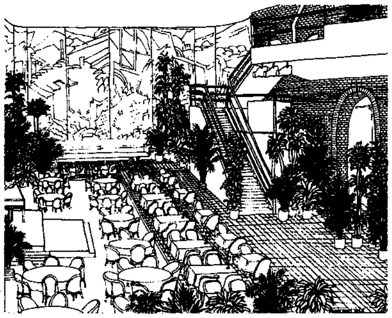

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RESTAURANT DIRECTORY

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M).** **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m.
AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar till 4 a.m. **(M)**
AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30. Complete L. Private parties. Closed Sat. & Sun. thru Labor Day. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sat. & Sun. during Aug. **(M)**
AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed thru 9/4. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/20-9/3. **(M-E)**
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/4. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)**
AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)**
AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)**
AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed thru 9/4. **(M)**
AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)**
AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars.

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RESTAURANT DIRECTORY

Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed thru 9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0700. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé

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glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LAREDO — 156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchilladas, tacos. Res. sug. L Mon. - Fri. noon - 4. D Mon. - *Fri. 4 - midnight, Sat. - Sun. from* 3. **(I-M)** AE, CB, DC, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: *poached salmon bernaise, rack of lamb, frogs legs* provençale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special *cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-* Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-*10:45, Fri.-Sat. to 11:45. Closed Mon.* **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke *tikke*. Res. *sug*. L *Mon.-Fri. noon-3*. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 *a.m., Fri.-Sat. till 2.) Pre-theater* D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls.: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

RENÉ PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFÉ 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. **Also Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed thru 9/4. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

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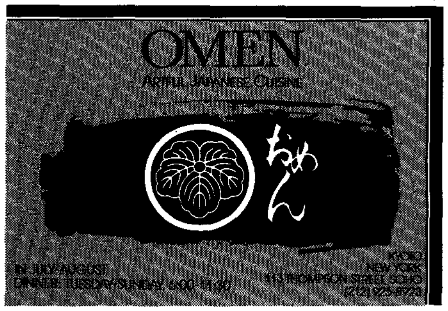

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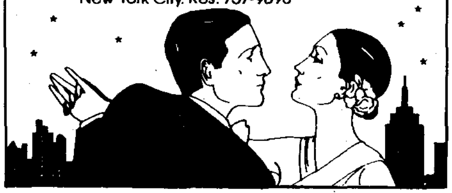

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PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

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AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed Sun. **(M)** No Credit Cards.

BUDAPEST CAFÉ—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

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lade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. & 8/26-9/9. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed thru 9/4. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

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CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

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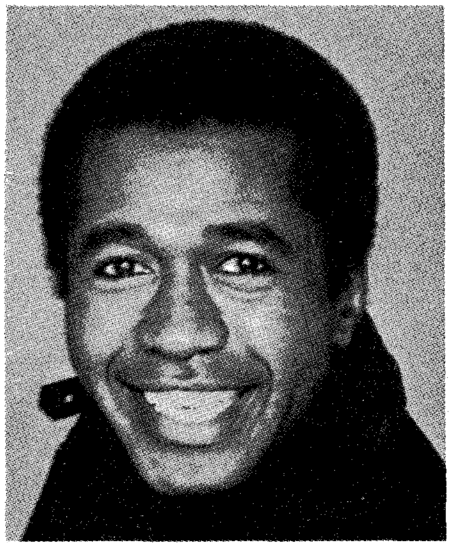

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CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50. **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Aug. 15

2:06/WQXR-AM/FM—**Beethoven:** Sym #2 in D, Op.36 (Vienna Phil/Bernstein).

3:00/WNCN—**Saint-Saens:** Cto for Cello #1 in a, Op.33 (Schiff, New Phil Orch/Mackerras).

WNYC—Schuman: Credendum, Sym #9, The Young Dead Soldiers.

4:06/WQXR-AM/FM—**Handel:** Suite from Rodrigo (Philomusica of London/Lewis).

5:00/WNCN—**Mozart:** Qt #13 in d (Sequoia String Qt).

7:00/WNYC—**Palmer:** Qnt for Clarinet, String Trio & Piano (Bloom, Kooper, Doktor, Lash, Boehm).

7:06/WQXR-AM/FM—**Telemann:** Cto a 7 in F (I Musici).

8:00/WNCN—**Dowland:** Dances (Members of the Consort of Musicke).

WNYC—Mozart: Horn Qnt in E-Flat (Tuckwell, Petri, Steinhardt).

8:06/WQXR-AM/FM—**Haydn:** Sym #7 in C (Acad. of St. Martin/Marriner).

9:00/WNCN—**Chopin:** Three Nouvelles Etudes (Ax).

10:00/WNYC—**Debussy:** La terrasse des audiences du clair de lune, Ondine (Stark).

Thurs., Aug. 16

2:06/WQXR-AM/FM—**Schumann:** Piano Cto in a (Brendel, London Sym Orch/Abbado).

3:00/WNCN—**Weill:** Sym #1 (BBC Sym Orch/Bertini).

WNYC—Messiaen: Visions de l'Amen.

4:06/WQXR-AM/FM—**Albeniz:** La Vega (de Larrocha).

6:00/WNCN—**Berwald:** Septet for Strings & Winds in B-Flat (Vienna Octet).

7:00/WNYC—**Griffes:** 3 Poems of Fiona MacLeod (Bryn-Julson, Ozawa).

7:06/WQXR-AM/FM—**Franck:** Symphonic Variations (Entremont, Phil Orch/Dutoit).

8:00/WNCN—Pavarotti live at Madison Square Garden. Simulcast with Channel 13.

WNYC—Mozart: Piano Sonata in B-Flat (Schub).

8:06/WQXR-AM/FM—**Ravel:** Menuet Antique (Montreal Sym Orch/Dutoit).

10:00/WNYC—**Porter:** Just One of Those Things (Grappelli Qt)

Fri., Aug. 17

2:06/WQXR-AM/FM—**Dvorak:** Piano Cto in g, Op.33 (Richter, Bavarian State Orch/Kleiber).

3:00/WNCN—**Holborne:** Suite of Dances (Brass Qnt of Paris).

WNYC—Rochberg: Piano Qnt.

4:06/WQXR-AM/FM—**Liszt:** Grand Duo Concertant (Granat, Regnat).

5:00/WNCN—**Schumann:** Carnaval, Op.9 (Kempff).

7:00/WNYC—Opera Box: Explores opera and the history of singing in the 20th century.

7:06/WQXR-AM/FM—**Respighi:** The Fountains of Rome (Montreal Sym Orch/Dutoit).

8:00/WNCN—**Anon:** Tarantella (17th-18th cent.) (Atrium Musicae de Madrid/Paniagua).

8:06/WQXR-AM/FM—**Torelli:** Cto Grosso in g, Op.8 (Acad. of Ancient Music/Hogwood).

9:00/WNCN—**Dohnanyi:** Suite in f, Op.19 (Weissenberg, Waterloo Festival Orch/Schwarz).

9:06/WQXR-AM/FM—**Mozart:** Flute Cto #2 in D (Lucerne Festival Strings, Galway/Baumgartner).

9:30/WNYC—**Stravinsky:** L'Histoire du soldat (Nureyev, Jackson, Zalkowitsch).

Sat., Aug. 18

10:00 a.m./WNCN—**Saint-Saens:** Jeunesse d'Hercule, Op.50 (Phil Orch/Dutoit).

WNYC—Brahms: Violin Sonata #3 in d, Op.108 (Y. & H. Menuhin).

10:06 a.m./WQXR-AM/FM—**R. Strauss:** Oboe Cto (Black, English Chamber Orch/Barenboim).

11:00 a.m./WNCN—**J. Strauss Sr.:** Tivoli-Rutschwalzer, Op.39 (Bella Musica Ensemble of Vienna/Dittrich).

12:00/WNYC—**Powell:** Miniatures for Baroque Ensemble, Op.8 (New York Chamber Soloists).

12:06/WQXR-AM/FM—**Bach:** Sonata #2 in A for Violin & Piano (Laredo, Gould).

1:00/WNCN—**Chopin:** Mazurka #32 in c-sharp, Op.50, #3 (Lipatti).

2:06/WQXR-AM/FM—**Puccini:** La Fanciulla del West (Meier, Opthof, Wells, Saks, Lamberti, Canadian Opera Co,/Klolbucar).

5:00/WNCN—**E. Purcell:** Passing By (McCormack).

5:06/WQXR-AM/FM—**Debussy:** Qt in g, Op.10 (Rosamonde Qt).

6:00/WNCN—**Molter:** Cto for Trumpet, Strings & Continuo in D (Andre, Paillard Chamber Orch/Paillard).

7:00/WNCN—**Salieri:** Variazioni sull'aria "La Follia di Spagna" (London Sym Orch/Pesko).

8:06/WQXR-AM/FM—**Dvorak:** Qt #8 in G, Op.106 (Guarneri Qt).

9:00/WKCR—Opera topics with Lorenzo Alvary.

WNCN—Flotow: Martha (Popp, Soffel, Jerusalem, Nimsgern, Ridderbusch, Bavarian Radio Chorus, Bavarian Radio Sym Orch/Wallberg).

9:30/WKCR—**Auber:** Fra Diavolo (Serra, Dupuy, Raffanti, Zedda).

Sun., Aug. 19

10:00 a.m./WNCN—**Brahms:** Rhapsody in b, Op. 79, #1 (Estrin).

WNYC—Liszt: Schubert song Transcriptions (Bolet).

10:06 a.m./WQXR-AM/FM—**Bartok:** Allegro Vivace from Suite #1, Op.3 (Detroit Sym Orch/Dorati).

11:00 a.m./WNCN—**Copland:** Appalachian Spring (Columbia Chamber Orch/Copland).

12:00/WNYC—**Chopin:** Barcarolle, Op.60 (Auer).

1:00/WNCN—**Tchaikovsky:** Nutcracker, Op.71: Pas de deux (Menuhin, Milwaukee Sym/Foss).

3:06/WQXR-AM/FM—**Penderecki:** Sym #2 (New York Phil/Mehta).

4:00/WNCN—**Bach:** Brandenburg Cto #1 in F (Paillard Chamber Orch/Paillard).

6:00/WNYC—Musica Camerata performs works by Dunstable, Des Prez, Attaignant, Isaac, Senfl, Jenkins and Campion.

7:00/WNCN—**Enesco:** Legende for Trumpet & Piano (Andre, Hubeau).

7:06/WQXR-AM/FM—Remembering Toscanini—music and conversation with Licia Albanese, Frank Brieff, Robert Rudie.

8:00/WNYC—Prismatic Variations (world premiere) (Ax, St. Louis Sym Orch/Slatkin).

8:06/WQXR-AM/FM—**Weber:** Oberon (Nilsson, Domingo, Hamari, Prey, Bavarian Radio Orch/Kubelik).

10:00/WNYC—**Kodaly:** Summer Evening (Dorati)

Mon., Aug. 20

2:06/WQXR-AM/FM—**Brahms:** Double Cto in a (Mutter, Meneses, Berlin Phil/von Karajan).

3:00/WNCN—**Brahms:** Variations on a Theme by Haydn, Op.56a (Phil Orch/Giulini).

4:06/WQXR-AM/FM—**Locatelli:** Cto da Camera, Op.4 (Ensemble Instrumental de France).

6:00/WNCN—**Boccherini:** Qnt #60 in C "Night Music of Madrid" (Boccherini String Qnt).

7:00/WNYC—**Ives:** Sym #2 (Thomas).

7:06/WQXR-AM/FM—**Dahl:** Music for Brass Instruments (American Brass Qt).

8:00/WNCN—Callas: An International Celebration. Musical tributes to the late soprano. Simulcast with Channel 13.

WNYC—Varese: Integrales (Mehta).

8:06/WQXR-AM/FM—**Haydn:** Cello Cto in C (Coin, Acad. of Ancient Music/Hogwood).

10:00/WNYC—**Delius:** Eventyr (Groves).

Tues., Aug. 21

2:06/WQXR-AM/FM—**Chausson:** Sym in B-Flat, Op.20 (Boston Sym Orch/Munch).

3:00/WNCN—**Fauré:** Dolly, Op.56: Dolly's Garden (Wilson, Allen, String Orch).

WNYC—Schoenberg: String Qt #2.

4:06/WQXR-AM/FM—**Gershwin:** Rhapsody in Blue (Previn, London Sym Orch/Previn).

5:00/WNCN—**Liszt:** Hungarian Rhapsody #8 in f-sharp (Jando).

7:00/WNYC—**Barber:** Knoxville: Summer of 1915 (Steber, Strickland).

7:06/WQXR-AM/FM—**Shostakovich:** Pastorale and Capriccio (G. Rozhdestvensky).

8:00/WNCN—**Boyce:** Sym #1 in B-Flat (English Concert/Pinnock).

WNYC—Webern: 6 Bagatelles for String Qt, Op.9 (Emerson String Qt).

8:06/WQXR-AM/FM—**Mozart:** Lucio Silla (Acad. of St. Martin/Marriner).

9:00/WNCN—**Nielsen:** Serenata in Vano (St. Luke's Chamber Ensemble/Feldman).

10:00/WNYC—**Scriabin:** Vers la flamme (Somer).

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Daytime, Aug. 15 - 17 and 20 - 21

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W WOMETCO (WHT).
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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 News
11 I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Wed/Sunshine's on the Way
Fri/**Movie:** Snoopy, Come Home
S Tue/Selkie the Seal

6:30
2 4 News
5 *Porky and Friends*
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/National Geographic Special: Etosha—Place of Dry Water
Mon/Dr. Zeus on the Loose
Tue/Woodplum

7:00
2 Morning News
4 Today
5 Popeye
7 Good Morning America
9 700 Club
11 Josie and the Pussycats
H Mon/Animalympics
S Wed/Selkie the Seal
Thu/Sunshine's on the Way
Fri/Runaway Island
Mon/Great Expectations
Tue/Tubby the Tuba

7:30
5 *Bugs and Porky*
11 Superfriends
H Thu/Woodplum

8:00
5 Woody Woodpecker
9 Civic Programming
11 Scooby Doo
H Fri/**Movie:** It Came From Hollywood
Tue/**Movie:** Mr. Mom
S Wed/**Movie:** Somewhere in Time
Thu/Great Expectations

8:30
5 Flintstones
9 Straight Talk
11 Pink Panther
H Mon/**Movie:** A Midsummer Night's Sex Comedy
S *Mon/Witch's Sister*
Tue/Santana/Heart—Concert for the Americas

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Wed/Hoober-Bloob Highway
S Thu/Rich Little: Come Laugh With Me
Fri/Faerie Tale Theatre (cc)
W Wed/**Movie:** The Road Warrior
Thu/**Movie:** The Unseen
Fri/**Movie:** Honor Among Thieves
Mon/**Movie:** The Nesting
Tue/**Movie:** Love Child

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Wed/Fraggle Rock
Fri/Comedy Jukebox
Tue/And If I'm Elected...

10:00
2 $25,000 Pyramid
4 Facts of Life
5 George and Mildred
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Curse of the Pink Panther
Thu/**Movie:** Mr. Mom
Fri/**Movie:** Strange Invaders (cc)
Mon/**Movie:** It Came From Hollywood
Tue/**Movie:** Heart Like a Wheel
S Wed/**Movie:** Small Town Girl
Thu, Mon/**Movie:** Red Headed Woman
Fri/**Movie:** Westward the Women
Tue/**Movie:** Stars in My Crown

10:30
2 Press Your Luck
4 Sale of the Century
5 All in the Family
7 Woman to Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel of Fortune
5 Breakaway
7 Love Report
9 Partridge Family
11 Magic Garden
W Public Affairs

11:30
4 Scrabble
7 Loving
9 Bewitched
11 News
H Thu/And If I'm Elected...
Fri/**Movie:** Blinded by the Light
Mon/Not *Necessarily* Politics
S Thu/Santana/Heart—Concert for the Americas
Mon/**Movie:** Somewhere in Time

12 **NOON**
2 Body Language
4 Diff'rent Strokes
5 Midday
7 Family Feud
9 News
11 Wed/**Movie:** The Kentuckian (1955). Burt Lancaster, Diane Lynn.
Thu/**Movie:** Apache (1954). Burt Lancaster, Charles Bronson.
Fri/**Movie:** The High Commissioner (1968). Rod Taylor, Lilli Palmer.
Mon/**Movie:** Dayton's Devil (1968). Leslie Nielsen, Rory Calhoun.
Tue/**Movie:** High Seas Hijack (1978). Peter Graves, Gigi Perreau.
H Wed/Champions of American Sport
Thu/**Movie:** Gloria
Mon/**Movie:** The Toy
Tue/**Movie:** St. Helens
S Wed/**Movie:** Mr. Mom (cc)
Fri/**Movie:** Curse of the Pink Panther
Tue/**Movie:** King Kong
W Wed/**Movie:** The Lords of Discipline
Thu, Mon/**Movie:** Tempest
Fri/**Movie:** Mr. Mom
Tue/**Movie:** Joan of Arc

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Will Success Spoil Rock Hunter? (1968). Tony Randall, Jayne Mansfield.
Thu/**Movie:** Road to Salina (1971). Robert Walker, Rita Hayworth.
Fri/**Movie:** The Inheritance (1947). Jean Simmons, Derrick DeMarney.
Mon/**Movie:** Swiss Conspiracy (1977). David Janssen, Senta Berger.
Tue/**Movie:** I'll Take Sweden (1965). Bob Hope, Tuesday Weld.
H Fri/The Who Tour 1982
S Thu/Night of at Least One Dozen Stars

1:30
2 As the World Turns
H Wed/**Movie:** A Midsummer Night's Sex Comedy
S Mon/**Movie:** Trail of the Pink Panther
W Fri/**Movie:** The Man From Snowy River

2:00
4 Another World
5 News
7 One Life to Live
11 Sally Field Is Gidget
H Thu/**Movie:** Heart Like a Wheel
Mon/**Movie:** Wait Until Dark
Tue/**Movie:** Bus Stop
S Wed/**Movie:** That Midnight Kiss
Thu/**Movie:** Unholy Garden
Fri/**Movie:** Trail of the Pink Panther
W Wed/**Movie:** The Nesting
Tue/**Movie:** Risky Business

2:15
5 Popeye

2:30
2 *Capitol*
11 Jetsons
H Fri/**Movie:** The Toy
S Tue/Doctors & Nurses
W Thu/**Movie:** Heaven's Gate
Mon/**Movie:** Starstruck

3:00
2 Guiding Light
4 Santa Barbara
5 Inspector Gadget
7 General Hospital
9 Family
11 Tom & Jerry
H Wed/Sunshine's on the Way

3:30
5 Woody and Bugs
11 Battle of the Planets
S Mon/Witch's Sister
W Fri/**Movie:** Dusty

3:40
W Tue/**Movie:** Fast Times at Ridgemont High

4:00
2 Rockford Files
4 Love Connection
5 Batman
7 *Edge of Night*
9 Wed/**Movie:** The Eye Creatures (1965). John Ashley, Cynthia Hull.
Thu/**Movie:** Track of the Moon Beast (1976). Chase Cordell, Donna Leigh Drake.
Fri/**Movie:** The Creature's Revenge. Kent Taylor, Grant Williams.
Mon/**Movie:** Ten Tall Men (1951). Burt Lancaster, Gilbert Roland.
Tue/**Movie:** Death Race 2000 (1975). Sylvester Stallone, David Carradine.
11 Solid Gold Hits
H Wed/Fraggle Rock
Thu/Allison and the Magic Bubble
Mon/Animalympics
Tue/Woodplum
S Wed/Selkie the Seal
Thu/Great Expectations
Fri/Runaway Island
Tue/Tubby the Tuba
W Wed/**Movie:** Anna Karenina

4:30
4 People's Court
5 H.O.T.
7 New York Style
11 Happy Days Again
H Wed/**Movie:** St. Helens
Thu/National Geographic Special: Etosha—Place of Dry Water
W **Movie:** Lovesick

4:50
13 Mon, Tue/Reading Rainbow

4:55
13 Wed-Fri/Reading Rainbow

5:00
2 4 7 News
5 Gilligan's Island
11 Little House on the Prairie
H Fri/**Movie:** Snoopy, Come Home
S Wed/**Movie:** Somewhere in Time
Mon/Rock of the '80s
Thu/**Movie:** Trail of the Pink Panther
W Fri/**Movie:** Psycho Sisters

5:15
W Tue/Aladdin and His Magic Lamp

5:30
5 What's Happening
9 Rock 9 Videos
13 Family Classics
H Thu/**Movie:** Reds
Mon/**Movie:** Strange Invaders
Tue/**Movie:** Curse of the Pink Panther
S Thu/Santana/Heart—Concert for the Americas
Tue/**Movie:** King Kong

Evening, Aug. 15 - 17 and 20 - 21

Wed., Aug. 15

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
W Movie Talk

6:30
5 One Day at a Time
13 Nightly Business Report
21 Under Sail (cc)
31 News From City Hall
H Champions of American Sport
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 *Jeffersons*
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Working Women
S Rock of the '80s
W **Movie:** The Lords of Discipline

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 *Entertainment* Tonight
11 News
21 Nightly Business Report
31 New Tech Times

8:00
2 Crossroads
4 Double Trouble
5 P.M. Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** Top of the Hill (1980). Wayne Rogers, Adrienne Barbeau. Part 2 (Part 1, Mon., Aug. 13, 8 p.m.).
13 Anatomy of a Libel Case: Business vs. the Media
21 All Creatures Great and Small
31 Reading Rainbow
H **Movie:** Curse of the Pink Panther
N **Movie:** The Seduction of Mimi
S **Movie:** Mr. Mom (cc)

8:30
4 *Jennifer Slept Here*
5 Healthbeat Magazine

9 **Movie:** Ten Thousand Bedrooms (1957). Dean Martin, Anna Maria Alberghetti.
31 Aaron Bohrod: Still Life in the Old Boy

9:00
2 **Movie:** Word of Honor (1981). Karl Malden, Rue McClanahan. A small-town reporter stands behind his belief in freedom of the press.
4 Facts of Life
5 Merv Griffin
7 **Special:** The World's Funniest Commercial Goofs (cc)
21 Monty Python's Flying Circus
31 John Callaway Interviews: Howard Cosell
W **Movie:** Lovesick

9:30
4 I Gave at the Office
21 Hitch Hiker's Guide to the Galaxy (Part 5)

9:35
S Best of Bizarre (cc)

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
13 Great Performances: Brideshead Revisited (Part 10)
21 Good Neighbors
31 Sports America July Fourth Special
H **Movie:** Young Doctors in Love
N **Movie:** Dirty Dishes
S **Movie:** 1990: The Bronx Warriors

10:30
9 **Baseball:** Mets vs. L.A. Dodgers
11 News
21 The Fall and Rise of Reginald Perrin

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Masterpiece Theatre. To Serve Them All My Days (cc)
21 Tony Brown's Journal
N **Movie:** Pandora's Box
W **Movie:** Through the Looking Glass

11:30
2 New Avengers
4 Tonight
5 Baretta
7 Nightline
11 Honeymooners
21 Latenight America
S **Movie:** Halloween III: Season of the Witch

11:35
H **Movie:** Bad Boys

12 MIDNIGHT
7 Eye on Hollywood
11 Star Trek
N **Movie:** La Femme Enfant

12:30
2 McCloud
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight
W **Movie:** The Road Warrior

1:00
7 **Movie:** Rachel, Rachel (1968). Joanne Woodward, James Olson.
9 The Saint
11 Twilight Zone

1:15
S **Movie:** The Challenge

1:30
4 Mary Tyler Moore
11 News

1:40
H **Movie:** Fast Times at Ridgemont High

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Ceremony (1964). Laurence Harvey, Sarah Miles.
9 Joe Franklin
11 **Movie:** Dial a Deadly Number (1975). Gary Collins, Gemma Jones.

2:15
W **Movie:** Anna Karenina

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** They Went That-a-Way and That-a-Way (1978). Tim Conway, Chuck McCann.

3:10
S Best of Bizarre (cc)

3:15
H **Movie:** Goin' All the Way

3:30
4 Bob Newhart
11 One Step Beyond

3:40
S **Movie:** Mr. Mom (cc)

4:00
4 Here's Lucy
11 Life of Riley

4:30
4 More Real People
11 Abbott & Costello

4:50
H Champions of American Sport

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Tubby the Tuba

Thu., Aug. 16

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Computer Chronicles
31 McLaughlin Group

6:30
5 One Day at a Time
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 America Works
S Paper Chase—The Second Year
W **Movie:** Tough Enough

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Motorweek

8:00
2 Magnum, P.I.
4 Gimme a Break
5 **Movie:** Lion of the Desert (1983). Anthony Quinn, Oliver Reed. Dramatic true story of the fierce battle between Mussolini's forces and a band of Bedouin patriots. Part 1 (Part 2, Fri., Aug. 17, 8 p.m.).
7 20/20
9 News 9: Prime Time
11 **Special:** Andrea Doria: The Final Chapter. A safe, recovered in 1981 from the ill-fated luxury liner, will be opened for the first time. (Live)
13 **Special:** Pavarotti Live at Madison Square Garden (Stereo simulcast over WNCN-FM)
21 Long Island Week
31 Tony Brown's Journal
N **Movie:** The Woman Next Door
S **Movie:** Risky Business (cc)

8:30
4 Family Ties
9 **Movie:** The White Horses of Summer (1973). Jean Seberg, Frederick Stafford.
21 State of the Arts
31 America's Black Forum

9:00
2 Simon & Simon
4 Cheers
7 **Football:** Pittsburgh Steelers vs. Dallas Cowboys
21 Vietnam: A Television History (Part 7) (cc)
31 **Tennis:** $125,000 North American Open
H **Movie:** Mr. Mom
W **Movie:** Blade Runner

9:30
4 Night Court

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
21 1984 Empire State Games
N **Movie:** Not a Pretty Picture
S Brothers

10:15
9 Kiner's Korner

10:30
9 Hispanic Horizons
11 News
H And If I'm Elected. . .
S Steambath

11:00
2 4 7 News
5 Taxi
9 Phil Silvers Show
11 Odd Couple
21 Long Island Week
H **Movie:** Heart Like a Wheel
S **Movie:** Star Chamber
W Lena Horne: The Lady and Her Music

11:10
13 Garland Sings

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
9 Racing From Yonkers
11 Honeymooners
21 Latenight America

12 MIDNIGHT
9 Hawaii Five-O
11 Star Trek
N **Movie:** On the Waterfront

12:30
2 **Movie:** The Omega Man (1971). Charlton Heston, Anthony Zerbe.
4 David Letterman
5 Thicke of the Night
7 Entertainment Tonight

1:00
7 **Movie:** The Masque of Red Death (1964). Vincent Price, Hazel Court.
9 The Saint
11 Twilight Zone
H Rich Little: Come Laugh With Me
S **Movie:** Merry-Go-Round
W **Movie:** Playgirl

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 1984 Ladies Pro Bowlers Tour
5 **Movie:** Not With My Wife You Don't (1968). Tony Curtis, Virna Lisi.
9 Joe Franklin
11 **Special:** Andrea Doria: The Final Chapter. Repeat of 8 p.m.

2:05
H **Movie:** Gloria

2:30
S Night of at Least One Dozen Stars
W **Movie:** Blade Runner

3:00
4 Bob Newhart
9 **Movie:** Sorrowful Jones (1949). Bob Hope, Lucille Ball.

3:30
4 Bob Newhart
S **Movie:** Risky Business (cc)

4:00
4 Here's Lucy
11 Life of Riley

4:10
H **Movie:** Mr. Mom

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** Unholy Garden

5:45
H And If I'm Elected. . .

Fri., Aug. 17

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 CHiPs
13 New Jersey Nightly News
21 Victory Garden
31 How to Take a Civil Service Exam
S Dottie West: Full Circle

6:30
5 One Day at a Time
13 Nightly Business Report
21 Justin Wilson's Louisiana Cookin' (cc)
31 News From City Hall
H **Movie:** It Came From Hollywood
W News

7:00
2 4 7 News
5 M*A*S*H
9 Vega$
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Doctor Who
31 Presente
S Faerie Tale Theatre (cc)
W **Movie:** The Man From Snowy River

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Nightly Business Report
31 Computer Chronicles

8:00
2 Dukes of Hazzard
4 **Football:** New England Patriots vs. Washington Redskins
5 **Movie:** Lion of the Desert (1983). Anthony Quinn, Oliver Reed. Part 2 (Part 1, Thu., Aug. 16, 8 p.m.).
7 Benson (cc)
9 News 9: Prime Time
11 **Baseball:** Yankees vs. Oakland A's
13 Washington Week in Review
21 Smithsonian World (cc)
31 Powerhouse
H **Movie:** Strange Invaders (cc)
N **Movie:** Blockade
S **Movie:** Trail of the Pink Panther

8:30
7 Webster
9 **Movie:** The Bird With the Crystal Plumage (1970). Tony Musante, Suzy Kendall.
13 Wall $treet Week
31 National Geographic Special: Return to Everest

9:00
2 Dallas
7 Blue Thunder
21 **Movie:** Two for Tonight (1935). Bing Crosby, Joan Bennett.
W **Movie:** Fast Times at Ridgemont High

9:05
13 The Legend of Rudolph Valentino

9:30
31 Masterpiece Theatre: To Serve Them All My Days
H Comedy Jukebox

10:00
2 Falcon Crest
5 News
7 Matt Houston (cc)
21 1984 Empire State Games
H **Movie:** Risky Business (cc)
N **Movie:** Providence
S **Movie:** Curse of the Pink Panther

10:05
13 Mario Lanza: An American Caruso

10:30
9 11 News
21 Grant Wood's America
31 Eye on Dance

10:45
W Richard Brown

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** Butch and Sundance: The Early Days (1979). Tom Berenger, William Katt.
4 Tonight
5 Baretta
7 **Golf:** PGA Championship
11 Odd Couple
21 Latenight America
W **Movie:** The Mistress

11:35
13 **Movie:** The Magnificent Yankee (1950). Louis Calhern, Ann Harding.

11:45
H **Movie:** Class
S Garry Shandling Alone in Vegas

12 MIDNIGHT
7 Nightline
9 How the West Was Won
11 Honeymooners
N Berlin Alexanderplatz (Part 10)

12:30
4 Friday Night Videos
5 Thicke of the Night
7 New York Hot Tracks
11 Star Trek

12:45
S **Movie:** One Flew Over the Cuckoo's Nest

1:00
9 The Saint
W **Movie:** Mr. Mom

1:30
11 News
H The Who Tour 1982

1:45
2 **Movie:** Fear on Trial (1975). George C. Scott, William Devane.

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
7 **Movie:** Dr. Goldfoot and the Bikini Machine (1965). Frankie Avalon, Dwayne Hickman.
W **Movie:** The Hunger

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** Charge of the Model T's (1979). Louise Nye, John David Carson.
11 **Movie:** Gorgo (1961). Bill Travers, Bruce Steton.
H **Movie:** Strange Invaders (cc)
S **Movie:** The Beach Girls

3:30
4 Bob Newhart

SOLUTIONS TO LAST WEEK'S PUZZLES

T	H	E	S	E	U	S		L	O	L	L	A	R	D
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TELEVISION

❺ **Movie:** The Woman Hunter (1972). Barbara Eden, Robert Vaughn.

3:40
❷ **Movie:** Lost City of Atlantis (1977).

4:00
❹ Bob Newhart

4:30
❹ Here's Lucy
⓫ Abbott & Costello
Ⓗ **Movie:** *Blinded by the Light*

4:45
Ⓢ Dottie West: Full Circle

5:00
❹ Here's Lucy
❾ News
⓫ Biography

5:30
❷ *Public Hearing*
❹ More Real People
❾ **Movie:** The Saint in London (1939). George Sanders, Sally Grey.
⓫ Insight

Mon., Aug. 20

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPs
⓭ New Jersey Nightly News
㉑ Do It Yourself
㉛ All About TV
Ⓢ **Movie:** Somewhere in Time

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ Rod & Reel
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Tyranny of the Status Quo
Ⓗ Dr. Seuss on the Loose
Ⓦ **Movie:** Tempest

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ *Fraggle Rock*

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ **Movie:** Love at First Bite (1979). George Hamilton, Susan Saint James. Dracula, ousted from his castle, goes to N.Y.C. to put the bite on a high-fashion model
❼ Call to Glory
❾ News 9: Prime Time
⓫ ***Baseball:*** *Yankees* vs. California Angels
⓭ Great Performances: Callas: An International Celebration (Stereo simulcast over WNCN-FM).
㉑ Judy Sings
㉛ A Walk Through the 20th Century

Ⓗ Bette Midler in *Concert*
Ⓝ **Movie:** The Haunting of M.
Ⓢ Unpredictable Pudgy!

8:30
❾ **Movie:** The Last Hurrah (1978). Carroll O'Connor, Mariette Hartley. An ailing power-hungry politician schemes to win himself a fourth term as mayor.

9:00
❷ ❹ ❼ **Special:** 1984 Republican National Convention (cc)
㉑ Johnny Mathis in Concert
㉛ Cityscope
Ⓗ **Movie:** The Lonely Lady
Ⓢ **Movie:** Class

9:30
㉛ Looking East
Ⓦ Music Video

10:00
❺ News
㉛ German Professional Soccer
Ⓝ **Movie:** La Femme Enfant
Ⓦ **Baseball:** Mets vs. San Diego Padres

10:30
❾ Benny Hill
⓫ News
⓭ *Callas Encore!*
㉑ Dionne Warwick in Concert
Ⓗ Not *Necessarily* Politics

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Phil Silvers
⓭ La Caballe: A Portrait of Montserrat Caballe
Ⓗ **Movie:** *Strange* Invaders (cc)
Ⓢ **Movie:** The Bitch

11:30
❷ Magnum, P.I.
❹ Best of Carson
❺ Baretta
❼ Nightline
❾ Burns and Allen
⓫ Odd Couple
㉑ The Impossible Dream: Balloons Across the Atlantic

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Honeymooners
Ⓗ **Movie:** Mr. Mom (cc)
Ⓝ **Movie:** Dirty Dishes

12:30
❷ **Movie:** Hell on Frisco Bay (1955). Edward G. Robinson, Alan Ladd.
❹ David Letterman
❺ Thicke of the Night
❼ Entertainment Tonight
⓫ Star Trek
Ⓦ **Movie:** Heaven's Gate

12:35
Ⓗ **Movie:** A Midsummer Night's Sex Comedy

12:40
Ⓢ **Movie:** Trail of the Pink Panther

1:00
❼ **Movie:** Pray for the Wildcats (1974). Andy Griffith, Robert Reed.
❾ The Saint

1:30
❹ Mary Tyler Moore
⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ Rat Patrol
❾ Joe Franklin
⓫ **Movie:** Blondie's Big Moment (1947). Penny Singleton, Arthur Lake.

2:10
Ⓗ **Movie:** Class

2:20
Ⓢ **Movie:** Halloween III: Season of the Witch

2:30
❹ Mary Tyler Moore
❺ Best of Midday

3:00
❹ Bob Newhart
❾ **Movie:** The Spoilers (1942). John Wayne, Marlene Dietrich.

3:30
❹ Here's Lucy
❺ Off the Set
⓫ One Step Beyond

3:55
Ⓗ **Movie:** An American Werewolf in London

4:00
❹ Here's Lucy
⓫ Life of Riley

4:15
Ⓢ **Movie:** Class

4:30
❹ More Real People
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:45
Ⓗ Not *Necessarily* Politics

Tue., Aug. 21

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPs
⓭ New Jersey Nightly News
㉑ Antiques and Americana
㉛ World Chronicle

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Rebop
Ⓦ **Movie:** Psycho Sisters

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Under Sail
Ⓗ Video Jukebox

8:00
❷ AfterMASH
❹ A-Team
❺ **Movie:** A Night at the Opera (1935). Marx Brothers, Kitty Carlisle.
❼ Foul Ups, Bleeps, & Blunders
❾ News 9: Prime Time
⓫ **Baseball:** Yankees vs. California Angels
⓭ Nova (cc)
㉑ Judy Sings
㉛ Powerhouse
Ⓗ **Movie:** Heart Like a Wheel
Ⓝ **Movie:** Blockade
Ⓢ Paper Chase—The Second Year

8:30
❷ Domestic Life
❼ Three's Company
❾ **Movie:** Khartoum (1966). Charlton Heston, Laurence Olivier. Bio-drama of General Charles Gordon's defense against a fanatical Arab leader.
㉛ *Mobile Jazz*
Ⓦ **Movie:** Love Child

9:00
❷ ❹ ❼ **Special:** 1984 Republican National Convention

9:05
⓭ Vietnam: A Television History (Part 8) (cc)
㉑ Masterpiece Theatre: *To Serve Them All My Days* (Part 10) (cc)
Ⓢ **Movie:** Porky's II: The Next Day

9:30
㉛ The Last Full Measure

10:00
❺ News
㉑ Great Performances: Callas—An International *Celebration*
㉛ Vietnam: A Television History
Ⓗ **Movie:** *Mr. Mom*
Ⓝ **Movie:** Going Hollywood in the 30's

10:15
⓭ **Special:** Harry Chapin

10:30
⓫ News
Ⓦ Movie Talk

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Phil Silvers Show
Ⓢ Brothers
Ⓦ Electric Blue

11:30
❷ McGarrett
❹ Tonight
❺ Baretta
❼ Nightline
❾ Burns and Allen
⓫ Odd Couple
⓭ Garland Sings
Ⓗ And If I'm Elected. . .
Ⓢ Steambath

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Honeymooners
Ⓗ **Movie:** Curse of the Pink Panther
Ⓝ **Movie:** Pink Flamingos
Ⓢ **Movie:** The Lonely Lady
Ⓦ **Movie:** Risky Business

12:30
❷ Columbo
❹ David Letterman
❺ Thicke of the Night
❼ Entertainment Tonight
⓫ Star Trek

1:00
7 **Movie:** The Female Trap (1968). Jack Lord, Susan Strasberg.
9 The Saint

1:30
4 Mary Tyler Moore
11 News

1:40
S **Movie:** The Beach Girls

1:55
H **Movie:** Friday the 13th, Part 2

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Chain Lightning (1950). Humphrey Bogart, Eleanor Parker.
9 Joe Franklin
11 **Movie:** Blondie's Secret (1948). Penny Singleton, Arthur Lake.
W **Movie:** Moonlighting

2:30
4 Mary Tyler Moore

3:00
4 Bob Newhart
9 **Movie:** The Ride to Hangman's Tree (1967). Jack Lord, James Farentino.

3:30
4 Bob Newhart
11 One Step Beyond
S Santana/Heart—Concert for the Americas

3:45
W Shorts & Music

4:00
4 Here's Lucy
11 Life of Riley
H **Movie:** Heart Like a Wheel

4:01
5 Surgsat

4:30
4 More Real People
11 Abbott & Costello

4:31
5 Eyesat

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight
S Brothers (cc)

Weekend, Aug. 18 - 19

Sat., Aug. 18

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles
H **Movie:** They Call Me Bruce?
S **Movie:** The White Buffalo

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
H **Movie:** Curse of the Pink Panther
S **Movie:** The Secret Garden

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Washington Week in Review

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 Championship Wrestling
11 Wild Kingdom
13 Inside Story
H Video Jukebox
S **Movie:** Small Town Girl
W **Movie:** Toll of the Desert

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** Stand Up and Cheer (1934). Shirley Temple, Warner Baxter.
13 Mainstream
H That Man in the White House: FDR

11:00
4 Mr. T
7 Puppy's Further Adventures (cc)
9 The Misadventures of Sheriff Lobo
13 Presente

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Open Mind
W **Movie:** Moonlighting

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Summerfare
21 Gourmet Cooking
S **Movie:** Mr. Mom (cc)

12:30
2 Benji, Zax and the Alien Prince
4 Thundarr the Barbarian
7 American Bandstand
21 Dinner at Julia's (cc)
H **Movie:** Mr. Mom

1:00
2 New Fat Albert
4 Baseball Bunch
5 Dance Show
9 **Movie:** A Night to Remember (1958). Kenneth More, Ronald Allen. The tragic story of the "unsinkable" Titanic.
11 **Movie:** The Invasion (1976). Keir Dullea, Robin Ward.
13 The Legend of Rudolph Valentino
21 Victory Garden
W **Movie:** Porky's

1:30
2 Children's Film Festival
4 Fight Back
7 Greatest Sports Legends
21 Justin Wilson's Louisiana Cookin' (cc)

2:00
2 Kidsworld
4 Major League Baseball Game of the Week: TBA
5 Starsky and Hutch
7 Safari to Adventure
13 Mario Lanza: An American Caruso
21 Motorweek
H Not *Necessarily* Politics
S **Movie:** The White Buffalo

2:30
2 Public Hearing
7 NCAA Preview
21 Gourmet Cooking
H **Movie:** A Midsummer Night's Sex Comedy

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** Masters of Kung Fu. Chen Ping, Ku Keng.
7 Wide World of Sports
11 **Movie:** Burnt Offerings (1976). Karen Black, Oliver Reed. A family's vacation at a country house turns to horror.
21 Dinner at Julia's

3:30
2 **Movie:** And No One Could Save Her (1972). Lee Remick, Milo O'Shea.
9 **Special:** The Exciting World of Speed and Beauty
13 Pavarotti Live at Madison Square Garden
21 Victory Garden
W **Movie:** The Road Warrior

4:00
9 **Baseball:** Mets vs. San Francisco Giants
21 1984 Empire State Games
31 Money Makers III
H **Movie:** They Call Me Bruce?
S **Movie:** They Got Me Covered

4:30
7 **Golf:** PGA Championship
31 Mobile Jazz

5:00
2 **Horse Racing:** The Travers Stakes
4 **Golf:** Women's World Championship
5 Mission: Impossible
11 CHiPs
21 From "Star Wars" to "Jedi": The Making of a Saga

5:30
31 Screenwriters/Words Into Images
H Video Jukebox
W **Movie:** Joan of Arc

6:00
2 Channel 2 the People
4 News
5 Baretta
11 Star Trek
31 Searching
H **Movie:** Curse of the Pink Panther
S **Movie:** King Kong

6:30
2 4 News
9 Racing From Saratoga
13 Family Classics
21 The Greatest Adventure: The Story of Man's Voyage to the Moon
31 European Journal

7:00
2 7 News
4 Prime of Your Life
5 Too Close for Comfort
9 News 9: Weekend
11 Dance Fever
13 The Man Who Loved Bears
31 ColorSounds

7:30
2 Muppets
4 This Is Your Life
5 All in the Family
7 Weekend Style
9 Nine on New Jersey
11 At the Movies
21 Wall $treet Week
31 Reading Rainbow
W **Movie:** Heads or Tails

8:00
2 Airwolf
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Movie:** Twilight's Last Gleaming (1977). Burt Lancaster, Richard Widmark.
11 **Baseball:** Yankees vs. Oakland A's
13 D-Day: The Liberation of France
21 National Geographic Special: Return to Everest (cc)
31 A Final Edition: Death of a Newspaper
H Bette Midler in Concert
N **Movie:** La Nuit de Varennes

8:30
4 Silver Spoons
31 Bernstein/Beethoven
S **Movie:** The Lonely Lady

9:00
2 **Football:** San Francisco 49ers vs. San Diego Chargers

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4 Bosom Buddies
21 Drum Corps International World Championships
H **Movie:** Porky's II: The Next Day

9:05
13 **Movie:** The Garden of The Finzi Continis (1971). Dominique Sanda, Lino Capolicchio.

9:30
4 Mama's Family
7 Love Boat
31 Mystery!: We, the Accused
W **Movie:** Moonlighting

10:00
4 Boone
5 News

10:05
S Paper Chase—The Second Year

10:30
5 Black News
11 News
31 ColorSounds

11:00
2 4 7 News
5 M*A*S*H
9 Jackie Gleason
11 Wall Street Journal Report
H Not *Necessarily* Politics
S Best of Bizarre (cc)

11:15
13 Garland Sings
W **Movie:** Blonde Goddess

11:30
4 Saturday Night
9 Racing From Roosevelt
11 Honeymooners
H **Movie:** Mr. Mom
S **Movie:** 1990: The Bronx Warriors

11:45
2 Sports People
7 **Special:** From Hawaii With Love
N **Movie:** Going Hollywood

12 MIDNIGHT
2 **Movie:** The Victim (1972). Elizabeth Montgomery, George Maharis.
5 **Football:** Jets vs. Giants (Delayed telecast)
7 News
9 Superstars of Wrestling
11 **Football:** Giants vs. Jets

12:30
W **Movie:** The Road Warrior

1:00
4 Rock Palace
9 **Movie:** Corruption (1968). Peter Cushing, Sue Lloyd.
S **Movie:** Porky's II: The Next Day

1:05
H **Movie:** A Midsummer Night's Sex Comedy

1:37
2 **Movie:** Short Stories of Love (1964). Bill Bixby, Julie Sommars.

1:45
7 **Movie:** Gidget (1959). Sandra Dee, James Darren.
N **Movie:** Pink Flamingos

2:00
4 Rock-n-America

2:15
W **Movie:** Under Capricorn

2:30
5 **Movie:** The Honey Pot (1967). Rex Harrison, Susan Hayward.

2:40
H **Movie:** Now and Forever

2:45
S **Movie:** The Lonely Lady

3:00
4 Mary Tyler Moore
9 **Movie:** Night of the Laughing Dead (1975). Frankie Howerd, Ray Milland.
11 News

3:30
4 Mary Tyler Moore

3:33
2 **Movie:** Paint Your Wagon (1969). Lee Marvin, Clint Eastwood.
11 One Step Beyond

4:00
4 Gavin/Lott
11 Life of Riley

4:15
H **Movie:** Friday the 13th, Part 2

4:20
S **Movie:** They Got Me Covered

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:30
9 Point of View
11 Christopher Closeup

5:45
11 Davey and Goliath

5:50
5 Time for Timothy

Sun., Aug. 19

6:00
9 New Jersey Report
11 News
H **Movie:** St. Helens
S Selkie the Seal

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 It's Your Business

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Newark and Reality
11 Old Time Gospel Hour
S Sunshine's on the Way

7:30
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mister Rogers

8:00
2 Way to Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
H **Movie:** Gloria
S Runaway Island

8:05
13 Sesame Street (cc)

8:30
2 For Our Times

4 Music City USA
7 Comeback
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Miller's Court
7 Tiempo
9 Oral Roberts
11 Pink Panther

9:25
13 Sesame Street (cc)

9:30
4 Positively Black
5 **Football:** Jets vs Giants
7 New York Hot Tracks
9 Point of View
11 Jackson 5ive

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
H **Movie:** Tarka the Otter
S **Movie:** Heart Like a Wheel (cc)
W **Movie:** Choices

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Abbott & Costello

10:35
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
11 Abbott & Costello

11:20
13 Family Classic

11:30
2 Newsmakers
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Football:** Giants vs. Jets (Taped highlights)
H Fraggle Rock
W **Movie:** Norman Loves Rose

11:50
13 Nova (cc)

12 NOON
2 Channel 2 the People
4 News 4orum
5 **Movie:** Pride of the Bowery (1941). East Side Kids.
9 Robert Schuller (cc)
21 Six-Gun Heroes
H **Movie:** Heart Like a Wheel
S Paper Chase—The Second Year

12:30
2 Golden Link
4 Meet the Press
7 Eyewitness News Conference

1:00
2 **Movie:** The Girl Who Came Gift-Wrapped (1974). Richard Long, Karen Valentine.
4 Mary Tyler Moore
7 Like It Is
9 **Movie:** Men in War (1957). Robert Ryan, Aldo Ray.
13 Great Performances: Buddenbrooks (Part 9)
21 Smithsonian World (cc)
S **Movie:** That Midnight Kiss

1:15
5 **Movie:** Lion of the Desert (1983). Anthony Quinn, Oliver Reed. True story of the fierce battle between Mussolini's troops and a band of Bedouin patriots.

1:30
4 **Special:** NFL's Best Ever—The Teams
11 This Week in Baseball
W Lena Horne: The Lady and Her Music

2:00
2 Bravissimo
11 **Baseball:** Yankees vs. Oakland A's
21 Drum Corps International World Championships
H **Movie:** Gloria

2:30
2 **Movie:** Hijack (1973). David Janssen, Keenan Wynn.
4 Golfun With Mike Douglas

3:00
4 **Golf:** Women's World Championship
7 National Long Driving Championship
9 **Movie:** Battle of the Stars (1978). West Buchanan, Yanti Somer.
13 **Movie:** Garden of the Finzi-Continis (1971). Dominique Sanda, Lino Capolicchio.
S Sunshine's on the Way

3:30
7 **Golf:** PGA Championship
W Movie Talk

4:00
2 Sports Sunday
4 **Football:** Miami Dolphins vs. L.A. Raiders
21 1984 Empire State Games
31 Washington Week in Review
H **Movie:** Reds
S **Movie:** Lovesick
W **Movie:** The Lords of Discipline

4:30
31 Tony Brown's Journal

5:00
5 Fame
9 Vega$
11 **Movie:** Skateboard (1978). Allen Garfield, Leif Garrett.
13 Garland Sings
21 The Impossible Dream: Balloons Across the Atlantic
31 Inside Story

5:30
31 Cityscope

6:00
2 News
5 **Movie:** Don't Look Now (1974). Julie Christie, Donald Sutherland. When a young couple's little girl drowns, they become drawn to a psychic who claims to be in touch with their child.
9 Hawaii Five-O
13 Agronsky and Company
21 The Greatest Adventure: The Story of Man's Voyage to the Moon
31 All About TV
S **Movie:** Heart Like a Wheel (cc)

W **Movie:** Anna Karenina

6:30
2 News
13 From "Star Wars" to "Jedi": The Making of a Saga
31 Searching

7:00
2 60 Minutes
4 Summer Sunday, USA
7 Ripley's Believe It or Not
9 Switch
11 Solid Gold
21 National Geographic Special: Return to Everest
31 Rebop

7:30
31 Reading Rainbow
H Fraggle Rock

8:00
2 Goodnight, Beantown
4 **Movie:** Enola Gay: The Men, the Mission, the Atomic Bomb (1980). Patrick Duffy, Billy Crystal. Drama of the preparation and training of the crew who dropped the bomb on Hiroshima.
5 Star Search
7 Hardcastle & McCormick
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Survival Special: Tiger, Tiger
21 Judy Sings
31 Island Images
H **Movie:** The Star Chamber
N **Movie:** Rent Control
S **Movie:** Cat on a Hot Tin Roof (cc)
W **Movie:** Young Doctors in Love

8:30
2 Four Seasons

9:00
2 Jeffersons
5 Merv Griffin
7 **Movie:** The Main Event (1979). Barbra Streisand, Ryan O'Neal. (cc)
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: To Serve Them All My Days (cc)
21 **Movie:** *Father of the Bride* (1950). Spencer Tracy, Joan Bennett.
31 Stephane Grappelli in New Orleans

9:30
2 Alice
9 Meet the Mayors

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
31 Videoville
H Missing Persons: Four True Stories
N **Movie:** The Seduction of Mimi
W **Movie:** Charlie Moon and the Fantasy Girls

10:15
13 Frankie Valli and the Four Seasons in Concert

10:30
5 Sports Extra
11 From the Editor's Desk
S Brothers (cc)

11:00
2 4 7 News
5 Off the Set
9 World Tomorrow
11 Odd Couple
21 **Movie:** Father's Little Dividend (1951). Spencer Tracy, Joan Bennett.

H Not *Necessarily* the News
S Steambath

11:25
13 Butterflies

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
H **Movie:** Heart Like a Wheel
S **Movie:** The World According to Garp
W **Movie:** Tough Enough

11:45
2 Sports Update
4 **Movie:** The Night the Bridge Fell Down (1984). James MacArthur, Desi Arnaz Jr.
7 Eyewitness Sports Special

12 MIDNIGHT
2 Barnaby Jones
7 **Movie:** It Happened to Jane (1959). Doris Day, Jack Lemmon.
9 **Movie:** Savage Pampas (1967). Robert Taylor, Ron Randell.
11 Star Trek
13 Monty Python's Flying Circus
N **Movie:** Alsino and the Condor

1:00
2 Barnaby Jones
11 Twilight Zone

1:30
11 News
H **Movie:** Young Doctors in Love
W Sports Special

1:45
4 Mary Tyler Moore

1:50
S **Movie:** Sorceress

2:00
2 News
7 **Movie:** Marilyn (1963). Rock Hudson.
9 Return of the Saint
11 Wall Street Journal Report

2:15
4 Visiones

2:30
11 **Movie:** Brief Encounter (1946). Trevor Howard, Celia Johnson.

2:45
4 First Estate

3:00
9 **Movie:** Ride the Pink Horse (1947). Robert Montgomery, Wanda Hendrix

3:05
H **Movie:** Goin' All the Way

3:15
S **Movie:** Lovesick

4:30
11 Abbott & Costello

4:40
H **Movie:** The Star Chamber

5:00
4 20-Minute Workout
9 News
11 Biography
S Brothers (cc)

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** Unholy Garden

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

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THE BITTER END—149 Bleecker St., 673-7030. 8/14, Nancy Parker. 8/17, 18, Dean Friedman. 8/22, 23, Esther Phillips. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 8/13, Patricia Laing Quintet; Speak of the Sun. 8/14-19, Phil Woods Quintet. 8/20, Sudan Baronian's Taksim. 8/21-26, Freddie Hubbard Quintet. Shows at 10 and midnight with an extra show Fri.-Sat. at 1:30 a.m. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 8/13-18, Joanne Brackeen and Calvin Hill play from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri. 9-midnight (closed Sat. & Sun.). AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/16, Frank Wakefield Band. 8/18, Andy Statman Klezmer Orchestra. 8/22, Sean Keane (advance tickets a must). 8/25, Main Line Express. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/13, 14, 20, 21, Ed Polcer's Midtown North. 8/15, 22, Hot Club of 54th Street. 8/16-18, 23-25, Balaban & Cats. 8/19, The Joe Temperley Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/13, 20, 27, Les Paul Trio. 8/14-19, Kenny Rankin. 8/21-26, Billy Taylor Trio. Shows 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/13, Poez. 8/14, Lucy Kaplanski. 8/15, Ferron and Judy Small. 8/16, T-Bone Burnett and Richard Meyer. 8/17, Happy and Artie Traum. 8/18, Frank Christian; Rory Block; Robert Ross. 8/19, Jane Brucker. 8/20, Sonny Ochs. 8/22, Pianosaurus; David Massingill. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 8/13, Avery Sharpe. 8/14-18, Patricia Barber & Marc Johnson. 8/19, 20, Bazzi Gray. 8/21-23, Hilton Ruiz Duo. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Judd Woldin Duo. Tues., 10-3, Chuck Wayne Trio. 8/15-19, 22-26, David Allyn and the Scott Hardy Trio. Sun.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Waldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m. pianist Chuck Folds alternating with the Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon.-Sat. from 10-2:30 a.m. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 8/13, 20, Nancy Harrow and Jack Wilkins. 8/14-19, Sphere with Kenny Barran, Buster Williams, Ben Riley and Charlie Rouse. 8/21-26, The Duke's Men All Star Octet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. "Carol Woods presents a rare view of Mr Wonderful—Sammy Davis, Jr." Tues.-Sat. at 9:30 & 11:30, thru 9/1. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 8/17, 18, Jon Lucien. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 8/14, Nick Lowe and his Cowboy Outfit. 8/15, Talas. 8/16, Fela Anikulapo Kuti. 8/17, TalkTalk. 8/18, Illustrated Man. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/15, Barbara Golden; U.S. Life; Bonnie Snow. 8/16, Keith Toya; A.V. Touch; Boosters. 8/17, Joey Ace & the Deal; The Rave. 8/18, The Band Next Door. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/13, 20, & 27, Gil Evans Orchestra. 8/14-19, Richard Davis & friends. 8/21-26, David Murray Octet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 8/14-18, seventeen-year-old singer Desiree Coleman, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 8/21-25, the dynamic Doris Troy. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 8/17, Rosco Gordon. 8/18, Little Buster and the Brothers of Soul. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/13, Ruben Blades y Los Seis del Solar, with the Bad Street Boys, and guest pianist Bobby (Wildman) Enriquez. 8/20, Bobby Rodriguez y La Nueva Compania, with Pablo Canti and his 8-piece conjunto orchestra, and guest saxophonist/flautist Frank Wess. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 8/13, 20, Mel Lewis and the Jazz Orchestra. 8/14-19, guitarist Stanley Jordan with Onaje Allan Gumbs Trio. 8/21-26, Branford Marsalis Quartet featuring Larry Willis, Charnet Moffet, Marvin 'Smitty' Smith. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/13, 14, Doc Cheatham. 8/15-18, Benny Carter. 8/19, Ram Ramirez. 8/20, 21, Percy France. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 8/13, 20, pianist Jim Roberts with Brian Torff on bass. 8/14-18, pianist Mark Cohen, with Stafford James on bass. 8/21-25, pianist Armen Donelian, with Dean Johnson on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/13, Wilson Pickett. 8/14, Paul Butterfield; John Hammond; Dr. John, and Killer Snake. 8/15, Roy Buchanan. 8/16, Richie Havens; Aztec Two Step. 8/17, 18, Bud Moffett; Cadillac Ranch. 8/20, Dave Mason. 8/24, 25, Steel Angel; Six Gun. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 8/13-15, Tom Russell. 8/16, Fork in the Road. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 8/14-18, Wayland Flowers & Madame. Shows Tues.-Thurs. at 8:30 & 11; Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/16, comedian Jackie Mason, Mon.-Thurs. at 9 & 11:15. 8/17, 18, comedians Richie Gold and Randy Credico, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with singer Pamela Smith. Thurs., magicians Joe Devlin and comedian Terry Day. Fri., magician Devlin and magician/comedian David Charnee. Sat., Imam and magician/comedian Jerry Mitchell. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/1, The Hey Jackson Trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 8/14, Poeira—Samba Souls. 8/15, Daniel Ponce. 8/16, Mikata Afro-Caribbean Funk. 8/17, 18, Pe de Boi. 8/21, Kenia & Friends. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

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NIGHTLIFE

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Fay DeWitt, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 8/16, Juan Valentin in 'Cabaret from A to Z.' 8/17, 23, Musical revue. 8/18, Jo Grinage 'Lady with the Satin Voice.' 8/24, Terry 'The Mouth' James in 'Jazz at the Cabaret.' AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/30, Sy Oliver and his Orchestra, nightly except Mon. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 6:30-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist/singer Dick Haddy, daily, 6-1 a.m. **Gold Room:** Afternoon tea daily, 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

MILFORD PLAZA—261 W. 44th St., Kippys 44: (354-4414) Singer-pianist Mike Cossi, Mon.-Sat. 7-1 a.m. **Stage Door Canteen:** (997-0046) Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Ronnie David entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Julie Heberlien plays Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **Cabaret/piano bar:** 8/13, *Mother, The Musical,* musical revue. 8/14, Semina de Laurentis Cabaret Class Recital. 8/15, Cabaret Olympics - musical comedy; Sue Renee Bernstein. 8/16-18, Marcia Dadds; Mr. Ruby Rims. 8/19, Lorraine Bates. Shows at 8:30 & 11. No credit cards.

DUPLEX--55 Grove St., 255-5438. Cabaret/piano bar. 8/13, *Oh, Fine,* musical revue. 8/14, singers Jim Gonzalez at 8, John Andres at 10. 8/15, singers Constance Pachl at 8, Peggy O'Connell at 10. 8/16, comedienne Susan Cummings at 8, singer David Sacks at 10. 8/17, singer Andre Montgomery at 9, singer/comedienne Catherine Gillman at 11. 8/18 at 9, singer Helene Kelly. 8/19, singers Lynn Lello at 8, Lawrence Cheviss at 10. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/13, Sy Johnson. 8/14-18, 21-25, Dick Wellstood. 8/19, 20, 26, 27, Ben Aronov. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. 8/13-25, pianist Romaine Brown and Jimmy Butts on bass, Mon.-Thurs. 8-1 a.m., Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Thru 8/25, singer-pianist Linda Aubert plays Mon.-Sat., 10-2 a.m. AE, MC, V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Danny Nye, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Thru August, singer-pianist-comedian Richard Atkins, Tues.-Sun. 9-2 a.m. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 8/13-15, Joe Ruddick with Frank Jolliffe. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

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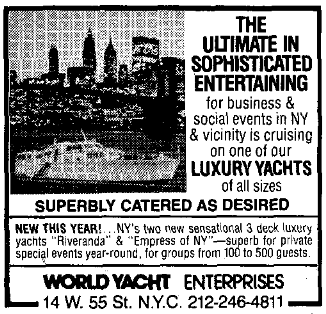

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After Losing Directional Ability—In ceiling-fan accident (Ha), female, tan, pretty, shapely, early-40's, seeks bright, secure, sensuous (aren't we all with proper handling?), curious male. Any man with a naked-woman air freshener in his car need not respond. Will answer others. NYM A035.

Transylvanian Hungarian Blonde—36, well built, attractive, (not cover face) has two small children, lives in Pa., owns home, likes traveling, family life, seeks wealthy gentleman, who is family-oriented and marriage-minded. NYM C760.

Romantic Realist—Athletic, white male, 45, 5'10", with sensual tenderness and sensitive patience, seeks warm, open, financially secure female, 35-55, who loves art, music, and life's pleasures. Letter/photo. PO Box 1002, NY, NY 10150.

Still Mr. Nice Guy—39, 5'11", 160, blonde, blue eyes, fine-looking. Christian, vegetarian, non-smoker, cat-person. Successful writer, own home, north of city. Well-educated, creative. Healthy, but with minor, nondisabling physical flaw. I like classical music, movies, puzzles, parties, hiking. You are a white/Asian woman, 30-42, bright, kind, natural, easygoing, funny, perchance pretty. You want a gently loving man to be both best friend and marriage partner. A bit shy? Write anyway! Photo appreciated. NYM A131.

Pretty, Petite, Blue-Eyed—Blonde with successful career, who loves travel, good wine, restaurants and quiet dinners at home, seeks outgoing, open, professional, Jewish male, 40-50. Phone/photo/bio. NYM G714.

Special, Single, Pretty—Jewish lady, 29, seeks lasting love with single, special, successful man, 29-38, non-smoker. Bio, phone, photo, please. NYM G716.

The Year Of Living Dangerously—Good-looking, sincere, male physician, 36, who believes in taking risks, wishes to meet attractive, down-to-earth lady, 20-35, with good sense of humor and adventurous spirit. Photo appreciated. NYM A132.

Woman Physician—35, with beauty, warmth, humor and style, seeks man of integrity, accomplishment. NYM G715.

Very Special Woman—27, very attractive, with successful career. Loving, caring, giving, warm, romantic, a lot of fun. Loves theater, music, travel, great conversations, diversity, affection and most interesting activities. You should be 30-39, very handsome, easygoing, with high integrity, intelligent, fun, affectionate, open, successful, flexible and happy. Photo, phone, bio, please. NYM A133.

Attractive, 35, Entrepreneur—Adventurous, athletic, bright. Works hard, plays hard. Looking for his match. Phone/photo/bio. NYM A154.

Petite, Dark-Eyed Teacher—Gentle, late 30's, Jewish, into people, travel and cooking. Wants to settle down with together, financially secure man and share raising a family. Photo, bio, phone. NYM C765.

Very Attractive—Elegant, slender and shapely, blue-eyed brunette, 5'6". Loves music, dancing, theater, travel and the arts. Educated, well-travelled writer, painter. Sensitive, affectionate. Seeks handsome, Christian, professional man of like background and interests, 38-49, traditional values, able to make commitment. Bio/phone/photo. NYM A136.

Charming Wall St. Female—Executive, very attractive, Christian, 36, 5'8½", slim, blonde, athletic. I enjoy theater, music, travel, all outdoor sports, laughter, good friends and look forward to meeting a warm, attractive, sensitive gentleman, 36-46, who is interested in a fun, caring, open and honest relationship. Singles' bar types need not respond. Very brief bio, photo, phone, NYM G717.

Distinguished, Successful—Wall St. exec, 39, 6'2", athletic, interesting and fun. Seeks warm, attractive, Christian woman 26-35, with good sense of humor, to share and enjoy life. Send bio, photo, phone. NYM G718.

If You Are An Attractive—Petite, Jewish lady interested in forming a lasting relationship with an educated, bright, sincere and successful, Jewish gentleman, 5'5", 32, I would love to meet you.NYM G721

Likable Blonde Lady—Self-employed, positive thinker, 38, has it together, seeks single discriminating man. NYM A148.

Exceptionally Attractive—Amusing Woman, 38, fascinating profession, seeks lively, successful man 30's to 50's, with a touch of glamour and whimsy. Must be imaginative and bright. I love jazz, art, travel, romance. Photo/bio. NYM A139.

European Lady—Early 30's, would like to meet cultivated gentleman, Japanese preferred. NYM C746.

You: Man; Me: Woman—Us: intellectual, offbeat, musical, dashing, non-smoking, spirited, whimsical, kind-hearted, 30's, with belated nesting instinct. Letter, photo, phone. NYM A141.

Style, Class, Substance—Fire, finesse, 39, bright, fetching, hazel-eyed; seeks erudite, prosperous, attractive, professional, sincere, Jewish male, 32-43. NYM A142.

Adventure In Paradise—Attractive WASP, 54-year-old widow, living on historic farm in Bermuda, would like to meet sophisticated, successful gentleman, whose interests include travel, bridge, art. Please send photo. NYM A143.

All-Together Male—Warm, loving, honest, affectionate, caring, down-to-earth, Catholic, 5'10", 44, Staten Islander, looking for same in a woman, 30-38, for love and commitment. Photo/phone. NYM A144.

Sparks Must Fly—Chemistry must be right before we can be friends. Attractive, savvy, svelte, 26-year-old financial analyst, who enjoys sports, skiing, travel, ballet, theater, and has little time to meet people; seeks only bright, successful, Jewish man, 35 or under, with gigantic sense of humor and smallish ego. The rest will be history! Send photo, detailed note. NYM A145.

Thoughtful, Sensitive, Pretty—Female, 5'9", blue eyes, slender, 26, Jewish, graduate degree, seeks male, 23-33, who is sensitive, open, commitment-minded, and attractive. I enjoy theater, exercise, travel, music, chocolate, laughter and close friends. Photo/bio. NYM A146.

I Want For You What You—Want for yourself. Attractive, multi-lingual lady (MBA) would like to share cultural and other interests: walking, cycling, sailing, with a gentleman, 50-60, who believes in the above. Reply only if your are interested in a warm, growth oriented relationship. Send bio, photo, phone. NYM C767

He Who Hesitates Is Lost—Attractive, bright, funny Jewish lady, seeks complement. Spirit of adventure, good sense of humor a must. Age 28-40, over 5'7. NYM A147.

A Shaineh Maidele—Awaits a warm, successful, self-respecting Jewish male, 29-39, who enjoys life. I'm 31, 5'5", shapely and bright, with a captivating smile and the capacity to love deeply in a lasting relationship. Photo, please. NYM G720.

Pretty Brunette Editor—34, seeks bright, sincere man, 32-45. Enjoys fun, laughter, dancing, movies, running. Send Phone/photo/bio to: NYM A149.

Outstanding Fun Lady—33, petite, good-looking. Seeks man who peruses Rizzoli, has great body, is well-bred, with wonderful style and charisma. I am the same. Photo, please. NYM A150.

Constant Search—For special Jewish woman, 24-31, who is intelligent, attractive, and runs her own life. Excited about her career, realistic and sensitive, who is ready to share sincere relationship with 29-year-old entrepreneur with same qualities, who is giving, honest and down-to-earth. Photo/phone/bio. NYM A151.

Attractive Professional Man—Young-40, seeks Jewish professional woman, very attractive, down-to-earth, warm, secure, caring, sensitive, 30's, non-smoker, for lasting relationship. NYM A152.

Westerner In Brooklyn—Male, 47, tall, slim, secure, owns huge beach house; seeks compatible woman. NYM A153.

Sleeve Length 33-1/2—Jewish man, 29, attractive, athletic, appealing, successful. Seeks smart, sleek, spirited woman, for romance. If you're pretty and pretty special, send note, phone, photo if possible. NYM C748.

Long-Legged, Very Attractive—Slim, 5'11", 27, warm, outgoing, creative, secure, fun-loving, multifaceted, Jewish, non-smoker, seeks same in 6' plus man. Bio/photo/phone. NYM A134.

Attractive, Personable, Charming—Intelligent, witty, single woman, seeks single, 40's plus man, with same qualities, to share friendship and enjoy life with. Photo/phone/bio. NYM A157.

Dentist, Male, 36—Single, Jewish and prosperous. I'm seeking a female doctor, dentist, lawyer or Indian chiefette, similar income for loving relationship, marriage, and a joint early retirement. Please include photo/phone/bio. NYM A156.

No Wimps, Please!—Attractive, slender, Jewish lady, 25, 5'7". Alluring, intellectual, hopeful romantic. Seeks successful, sincere, sensitive, sensual, confident gentleman, 26-32. With potential for permanent, family-oriented relationship. Non-smoker. *Photo, phone, bio.* NYM C750.

Blonde, Bright, Attractive—Professional woman. Looking for successful counterpart. If you're tall, dark, handsome, with a good sense of humor, and like to keep active, please write. Photo. NYM C747.

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STRICTLY PERSONALS

Attractive, Blonde, Jewish—Female MD, 29. I am fun-loving, adventurous, warm, athletic and looking for a sincere, successful, Jewish male with similar traits, 27-37, to share something special. Bio, photo, phone. NYM G722.

Attractive NYC Police Officer—Catholic, single, white male, 31, seeking a lasting relationship with a single, white female, 22-34, based on mutual attraction and interests. I am very friendly, warm, sensitive, honest, and very romantic, enjoy boating, fishing, traveling, and am a gourmet cook. Photo, please. NYM E284

NJ And You—Come on over, if you're over 45, tall, slim and want to find out what makes me tick. I'm a young-50, widowed, and 5'3". Enjoy my own business, but need diversion after hours. Interested? Phone, photo, please. NYM A158.

European-Born, Very Pretty—Elegant, professional, multi-lingual, cultured, athletic, Manhattanite, 45, seeks slim, single, successful man with style and substance. NYM A159.

Pursuing Together Woman—I am Jewish, sharp, attractive, well-tuned, Wall Street professional, 26. Seeking first-class, gorgeous woman, with sincere heart for dreams come true. Photo a must. NYM A160.

Chevy Chase/Sean Connery Type—32, 6' tall, athletic, handsome, intelligent, witty, successful, loves to dance, seeks spirited, shapely, feminine beauty, 26-33, with class, brains and heart, to share life's adventure. Photo/phone/note. NYM G726.

Professional Catholic Male—24, 5'5", attractive, well-built. Enjoys theater, dining, travel, movies. Marriage-minded. NYM A161.

Guy Seeks Mate—For love, marriage, baby carriage. Likes stage, snow, sand, soup. I'm secure, 40's, Christian background, fit, fun. NYM G723.

Very Attractive, 27, White—Female seeks established, attractive man, 30-45. Photo, bio, phone, please. NYM E285.

Shapely, Full-Figured—Over-achiever, in warmth, sincerity, zest for life, seeks 50's mensch. Bio and phone. NYM G724.

Striking, Lovable—Blue-eyed blonde, Jewish, 27, female, seeks handsome professional, fun-loving man. NYM A162.

Very Pretty, Charismatic—Green-eyed lawyer, 28, 5'6", seeks intelligent, attractive, warm, professional Jewish male, 27-35, who enjoys the theater, picnics, politics and the company of good friends. Bio, phone, photo, please. NYM A163.

Multifaceted Man—41, tall, handsome, honest, expressive, artistic, financially secure, smart, Midwesterner with a sense of humor and an urge to grow; seeks a beautiful, sexy, artistic, bright, slim, stable, single woman, 25-39; someone who is positive and happy and wants a creative, mutually supportive relationship. Send me a letter and picture (please!), and let's get started. NYM A164.

Stunning And Dynamic—Female, 36, seeking attractive, professional male, tall, slender, intelligent and sensitive, 35-42. Note, photo, phone. NYM A168.

Birdwatcher?—Male, 50, wants a lifetime relationship with a woman who would enjoy and share this and other interests: flying (my own plane), tennis, jogging, classics, skiing and laughter. I'm good-looking, Jewish, wealthy, Midwesterner who loves life. Send photo/bio to: NYM A165.

Very Handsome, Very Successful—Very anxious to meet the right woman. I am Jewish (non-religious), 49, 5'11", trim and athletic, and comfortable in my Rolls limousine or Jaguar convertible; my kids are grown; I am free, looking for romance plus. She is 30's, educated, trim, and very beautiful. Recent photo essential. Mine will be sent on request. NYM A196.

Donna Summer Type—36, loves scrabble, Edith Piaf, cocktails, champagne, Air France 002, seeks humorous, multi-linguist, single, white male, 45-60, with vintage tastes, who likes window shopping and long walks. Non-smoking, European preferred. NYM A166.

Professional Woman—Latin, single parent, 38, wants to meet single (parent), educated man, who is in touch with the spiritual as well as the physical aspects of living. Short bio/photo, please. NYM A167.

Absolutely Dynamite—Female executive, early 40's, slim, attractive, feminine, and seeking tall successful all-together male for tennis, theater, stimulating conversation. Phone, bio, picture. NYM A170.

Very Handsome—Successful writer, 31, loves Sondheim music, good puns and tennis. Seeks woman who doesn't eat sushi, doesn't break dance and has no interest in rock videos. Letter and photo requested. NYM A171.

Hello From S.C.!—Are you a nice, single, white male, vibrant, interested in meeting an intelligent, sincere, attractive, 5'6", strong-willed, sweet woman, 35? PO Box 967, Goose Creek, SC 29445.

The Wall Street Journal—Refused this ad under miscellaneous merchandise: Unusually attractive woman, 27, WASP, successful, spontaneous, 80 percent stable, needs man possessing same qualities, for an attempt at a smooth relationship. Send brief bio or an inspired postcard. Photo up to you. NYM A172.

Tall, Ivy-Educated, Sincere—22, female, WASP professional, seeks similar, non-smoking male. Bio/phone. NYM A173.

Chinese Beauty Queen—30's, very attractive and shapely, B.S., conservative, kind, from a decent family; seeks financially secure, white-American or Oriental, professional/executive, 35-45, who is good-tempered, thoughtful and marriage-minded. Bio, photo and phone, please. Only sincere need write. No cheaters, playboys or phonies, please. PO Box 668, Fresh Meadow, NY 11365.

Great Fun To Be With—Sharp, witty, stable, striking, blue-eyed brunette, 5'9", 28, Jewish. I am a successful businesswoman who loves nature, sports, plays, romantic dinners and life. If you are successful, thrive on life's opportunities and would like to share a long-term relationship with a terrific woman, send short bio, photo, phone. NYM G725.

Adonis, Get Lost—All I need is a laughing, loving relationship. NYM G728.

If You Are—Blonde, buxom and beautiful, congratulations. If you're not, but are into sports, plants, and old-time comedies, I'd love to hear from you. If you're both, we can pick out the hall next month. I am 32, Jewish, cute, and have the world at my feet. All I need is someone to share it with. So send me your photo and phone number and let's talk. NYM A174.

Interested In—Ambitious, highly intelligent, decent, professional man in late 30's or early 40's, who is interested in marriage and family. I am Jewish, in my 30's, do research in psychology and language, and have close personal ties to the performing arts world in New York. I am also involved in real estate development. And I am considered to be intelligent, attractive, articulate and outgoing. Please send bio and photo. NYM A175.

Career And Marriage-Minded—Age 29, affectionate, Italian woman; seeks 30-45, financially secure man, for friendship and love. A sense of humor, warmth and sincerity are most important. Send bio. NYM A176.

Lonely Sometimes?—Me, too. Tall, blonde, attractive, retired, but active, NJ Shore widow, seeks gentleman, Spring Lake, Sea Girt area for sharing good times at the "Irish Riviera." NYM G727

Boston Bound—Will attend Harvard's Advanced Management Program this fall. Handsome executive, Jewish, 44, divorced, seeks beautiful, intelligent, tall, slim, non-smoker, female, 30's. NYM A177.

We Could Glow With Contentment—Nurturing woman, fulfill your dream of friendship, shared laughter, warm glow. Smile and write this considerate, vibrant, solid yet adventuresome, accomplished, single Jewish man with forty just behind. I am open to non-smokers of any roots. NYM G729.

Looking For Love—Happy with life, 41, curly haired entrepreneur seeks petite, slim, happy lady. If you enjoy travel, foreign films and have been in love, let's meet. Photo appreciated. NYM G730.

Daring, Darling, Foxy—Lovely entrepreneur seeks handsome, dynamic, successful man, 30-40. Please capture my heart. Photo/phone. NYM G731.

Handsome Executive—Warm, trim, 42, has busy schedule. Looking for a slender woman with equal time limitations for a fun-loving relationship. Send note, phone, description and/or photo to Box 1255, Wall St. Station, NYC 10005.

Desired—Scientist or Professor, male, 26-48, for good relationship. I'm a PhD psychologist, 36, Jewish, single, sexy and likable. I enjoy books, dancing, jazz, tennis and exploring. Don't be a stranger. NYM G732.

Warm, Sensitive Female—33, living in NJ, but enjoys NY. Sees successful, honest, gentle, classy, good-looking male (33-50). Photo/phone. NYM G733.

True-Blue, Free-Spirited—Feminine female, 48, professional, divorced, warm, attractive brunette, tennis player, 5'5", 120 lbs., seeks fair-square, divorced man or widower, super-bright, 45-60, over 5'8", of passions, actions, ideas and wit. Personal note only, with description, priorities, phone. NYM G734.

Joan Collins Look-Alike—Seeking warm, sincere, compassionate man, 35-48, for lasting relationship. Please write, photo appreciated. NYM A178.

Minor Norse God—Seeks goddess! Successful, sensitive, intelligent, warm and stable man, 32, of eclectic interests. I seek a woman of similar qualities with a penchant for life who knows the best is just beginning. Above all, be open and adventurous, then be 24-35, very attractive and in shape. Write with number, photo preferred. NYM G735.

Attractive, Warm, Generous—Blonde seeks attractive, warm, generous, single and available, white man, 29-42. Photo, phone. NYM G736.

Regular Gal—Seeks regular guy. Brunette with big brown eyes, 5'3", demure, cultured, loves outdoors and indoors too. Interests range from sailing, European travel and country weekends to excitement of theater, classical music, jazz and bluegrass. Seeking tall, Christian professional gentleman, 35-50, who enjoys the same as well as simple, less obvious things in life. Photo/phone. NYM A179.

Fanny Ardent Look-Alike—36. I love cozy meals, movies and music. I'm funny, warm and just generally wonderful. Looking for a man of style and wit who agrees. Send photo if convenient. NYM G737.

I'm A Very Successful—Beautiful, elegant, funny, sweet and sensual woman, 51. Et Tu? NYM G738.

Bright, Attractive, Articulate—Personable, 38, professional seeks new friendship with professional man to share mutual interest and sense of humor. I like white water rafting, sailing, beaching, etc. I am sensitive and responsive to the wonders of the universe and the grandeur of nature. My favorite vacation would include rafting down the Merced River at Yosemite National Park amidst the cathedral-like magnitude of the Rocky Peaks. I enjoy probing and compelling conversations. I am interested in the "new age consciousness." I love Emerson and Thoreau. Photo, please. NYM G739.

Save Me!—33-year-old, quick-witted, intense, Jewish lawyer, partner at major NY firm, who likes sailing, the country and cuddling, needs an attractive, bright, secure, romantic woman, 23-30, to save him from becoming a workaholic. Please reply with photo and phone. NYM A180

Hi, I'm The King Of France—If you'd like to hear this and other amazing but "true" stories, go on to the next ad. However, if you'd like to meet a 39-year-old attorney with Pacino looks and the Carson wit, send bio and phone to me. How about a drink at Beekman Tower or even dinner. If nothing else, you'll enjoy the comic relief! NYM G740.

Male Entrepreneur, 24—Attractive, fun with heck of a future, seeks slim, attractive female, 18-23, to share the adventure. Photo, bio, phone. NYM G741.

Handsome, Successful, Professional—Jewish, 31, seeks pretty, warm, sensuous female, 23-35. Phone, photo, bio. NYM G742.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Divorced Mother, 33—Attractive, slender, blue eyes, good sense of humor. Intelligent, kind, soft-spoken. Seeking divorced father who is tall, dark, handsome, Jewish and marriage-minded. Bio/photo/phone. NYM C768.

Funny Lady—Jewish, vice president of bank, pretty, vivacious, irreverent with *eclectic tastes, seeks intelligent, down-to-earth,* Jewish man, 36-45, for marriage. If you are financially secure, nice-looking, reasonably slender and have an upbeat sense of humor, please send letter, phone, maybe photo. NYM G743.

***Woman Bank Executive**—Self-confident,* strong, assertive, high-energy dynamo. Friends say I'm attractive, witty, bright, warm, fun-loving. Slim, 37, 5'10", great tennis, fair squash player. Love to meet strong, bright, fun-loving man, 35-45, tall, who feels good about himself. NYM G744.

Portrait Artist—Happy lady gardener, lovely 35, welcomes letter from weekend farmer/professional. NYM G745.

Ayn Rand Admirer—Successful computer executive, youthful 48, 5'6", in excellent physical shape, strong intellectual interests, not starchy. Seeking slim, at*tractive lady partner/friend, and see what* else in time. Bio, photo, phone. NYM G746.

Male Computer Professional—33, 5'11", Jewish, recent MS. Considered handsome, sensitive, warm, very romantic and slightly crazy. Seeks a tall, very slender lady, 28-33, who is warm, sensitive and caring. Letter, phone. NYM G747.

Creative, Professional Female—Attractive, 26, seeks male, 24-36, to share witty conversation, ice cream and rediscover New York. NYM G748.

Beautiful Classical Singer—29, 5'9", brunette, slim, green eyes, loves the arts, biking, dancing. Warm, funny, romantic lady, seeks male counterpart. Bio/photo. PO Box 100, Brooklyn, NY 11209.

Jewish, Male Lawyer, 33—Very handsome, 5'10", athletic, never married, seeks very attractive, slim, never married, Jewish female, 20-26. Note, photo, phone. NYM G749.

Stunning Lady Attorney—31, 5'2", beautiful brunette, athletic, lover of sports, theater, fine food, and fine men. Seeking *tall, slim, fun-loving, gentle, secure,* successful male physician, attorney or business exec, 32-45, to share life. Photo/bio/phone, please. NYM A181.

Radiant, Independent Maine Lady—Tall, warm, enthusiastic, professional, in the arts. Would like a lawyer or other confident man of wit and intellect, 45 plus. NYM G750.

Kindhearted, Sincere—Distinguished looking professional gentleman, 56, trim, 5'7", financially secure with varied interests would enjoy the company of a Jewish lady, 30's-40's, *for simple friendship,* concerts, dining. A naturally attractive, feminine, petite woman who is creative, content and displays the grace and modesty that comes from a sense of security and self worth would be ideal. If a lasting relationship develops, all the better. A short note with photo and or phone number would be appreciated. NYM E288.

***Down-To-Earth**—Queens attorney, male,* 37, seeks unpretentious lady for relationship, love and ultimately marriage. Photo/phone, please. NYM A182.

Greek Goddess—*Tall and slim,* with masters degree, cultured and well travelled, seeks Greek God (or equivalent), with similar characteristics. NYM A183.

Petite English Brunette—North NJ, youthful-48, enjoys travel, photography, country walks, good restaurants, seeks handsome, successful, bright executive. Phone/photo/letter. NYM A184.

Racehorse Breeder—Seeks charming, curvy, affluent woman, 29-39, with a real interest in horses and racing. PO Box 1289, Riverdale, NY 10471.

Emotional, Sophisticated MIT PhD—30, attractive, successful Jewish (non-religious) male professional, loves dining out, travel, tennis, theater, country weekends, fine conversation. Seeking attractive, highly intelligent, autonomous wo*man, with eclectic interests and joie de* vivre. Bio, photo if possible. NYM A185.

Beautiful, Brunette WASP—Female, seeks male, exec, 28-38, for fun evenings, art, athletics, and who is reluctant to respond to this ad. NYM A189.

Sensitive Advertising Man—Own small agency, into inner growth, son (in college), swimming, talking, home, travel, *dancing, arts, etc.* I am Jewish, 5'9", blonde/brown, a handsome, youthful-looking-41. Wish to meet a woman with her own life, very smart, pretty and warm, 20's or 30's, for dating and relating. Appreciate photo. NYM C751.

Let's Have Fun!—And leave our problems behind. Come help me to learn to enjoy the fruits of my labor. I'm a single, white male, young-30's, attractive, athletic and successful. My interests are boating, scuba, water and snow skiing, horseback riding, anything outdoors. I'm seeking an adventuresome, vivacious, fun-loving, beautiful, *athletic, young-20's, sensual, white female.* Do you exist? Photo and brief bio a must. NYM E290.

Fist Full Of Flowers—Tall, sensual, seasoned, playful professional man wanted for tender whimsies and knowing glances by willowy, ex-San Franciscan, thoroughly original, artistic, mid-30's, who thinks Manhattan could be "more". Detailed note, phone, photo. NYM C752.

Vibrant, Striking, Caring—Slim woman, seeks cultured man, 60's. NYM A194.

Antique Importer, 42—I enjoy constant travel, arts. You are a cultured lady, 20's-30's, American or European. Photo, *phone, bio, please.* NYM C753.

Mature College Grad—Single, white male, 24, 6'4", prefers sailing, scuba, skiing, over discos, bars and crowds, seeks *compatible, intelligent, slim, single female.* Letter/photo. NYM A186.

***Corporate Executive**—*33, tall, athletic, good-looking male, enjoys reading, talking, exploring, sailing, skiing, tennis, outdoors, sharing, seeks similar female, 25-35. Letter/phone/photo if possible. NYM A187.

Handsome, Sexy, Dynamic, 31—6', own business; penchant for tennis, skiing; nightlifer; seeks very attractive, vibrant woman. Photo. NYM A188.

Official Ad Of The 1984 Olympics—Sponsored by attractive, witty, professional Jewish woman, 33. Seeking gold-*medal winner in being warm, successful,* bright and funny to share sports, ice cream, music, Chinese food and Broadway. Photo, please. NYM C754.

Ambitious, Handsome Attorney—27, Jewish, 5'10", likes sports, classical music and romance. Seeks single, attractive, 22-32, Jewish woman, looking for same. Bio, phone. NYM C755.

Attractive, Tall, Successful—Executive, 33, sensitive, intelligent, enjoys good company, dining, music, urban and suburban activities. I know where I've been, and where I want to be. Looking for an intelligent, tall, sexy, open-minded female, 25-35, for open communication and good times. Photo and phone if possible. Will respond to all. NYM A190.

Wealthy Corporation President—54, *slim, divorced, European background,* likes nature, music, honesty; seeks attractive gal, under 35. Photo appreciated. PO Box 1100, Briarcliff Manor, NY 10510.

***Tall, Natural Beauty**—Lithe, elegant,* blue-eyed, brunette, WASP. Successful, world-traveled, television and print journalist. Incurable romantic with soft, feminine manner. Sophisticated but clean-living. Adventuresome and fun-loving, but with classical values. Late 30's, look young-29/30. Weary of superwoman role, seeks strong, secure, refined, established businessman (38-48) for serious relationship, who would enjoy sharing city pleasures, country jaunts, peaceful evenings at home (Bach to ballads, home-cooked meals, fireside reading), nature, travel, sports, the arts. Send photo/bio. NYM C769.

Extremely Attractive Woman—Vivacious, 29-year-old, corporate VP, is interested in meeting a handsome, very successful, 29 to 40-year-old, single, energetic gentleman, who shares interests in music, sports, travel, concerts, theater, rainbows, *sailing and fun. Photo with letter,* please. NYM A221.

Fully Grown-Up Woman—Psychotherapist, young-40's, seeks equally adult man, for enduring, emotional, intellectual future. PO Box 447, Levittown, LI 11756.

ANNOUNCEMENTS

Welcome Back, Lynda—Were you the only redhead in Texas? This and other questions will be asked soon.

All Mud, No Rock, No Root—A waterfall climber is born. Regards to Dr. Feet

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City ______ **State** ______ **Zip** ______

Home Phone (for our records only) ______

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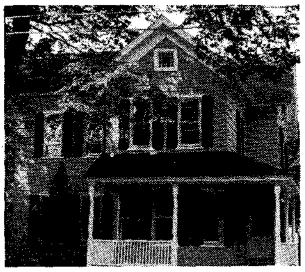

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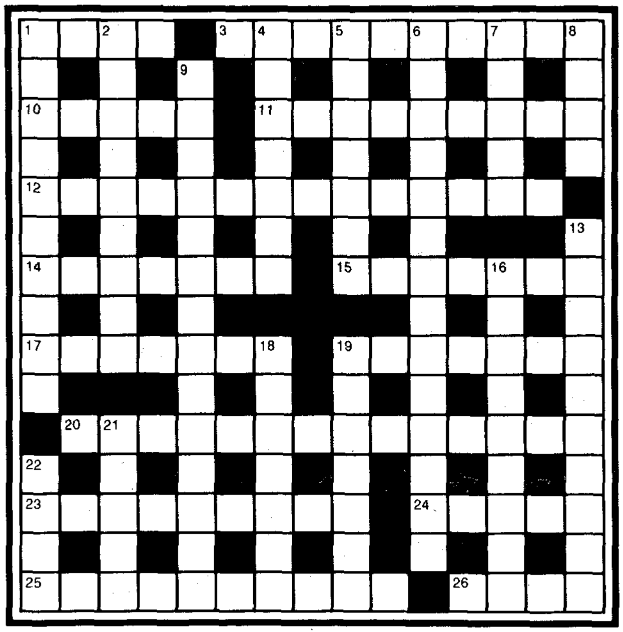
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Strives for first-class piece of writing. (4)
3 Wood sees the directors after the game. (10)
10 Rebel in old-style rebellion. (5)
11 The villain gives one a beer mixed with port. (9)
12 Without ups and downs, like a landing next to an apartment. (4, 2, 1, 7)
14 Decide to do the puzzle again? (7)
15 Wrongly heeding what the horse did. (7)
17 Of jar or star. (7)
19 A mix-up with me embracing the wrong angel. (7)
20 After almost turning walk proudly round the chaps, and they may play it. (4-10)
23 They have unusual appetites for channels of communication without a writer. (9)
24 The man to set out back to the orient. (5)
25 Disorderly place has to be arranged differently. (10)
26 Being old, made do without a man. (4)



Down

1 Favour given when got compared badly in a competition. (3, 2, 5)
2 This chateau's souvenir is a rose. (9)
4 Scholars in a rage at a scene of operations. (3-4)
5 Murderer without suitable leader. (7)
6 In a hut cobblers cut up parts of anatomy. (9, 5)
7 Unfortunately there is a shortage. (5)
8 Rush up as an animal. (4)
9 Electra turns to a kind of stone for something to eat. (7, 7)
13 With free verse add it so that it may be given publicity. (10)
16 Desire for running without Ken being involved. (9)
18 Monster horseman? (7)
19 This painter could make a mess with it. (7)
21 Ancient place in a nation I admire. (5)
22 Blackleg who has a place in this cabinet. (4)

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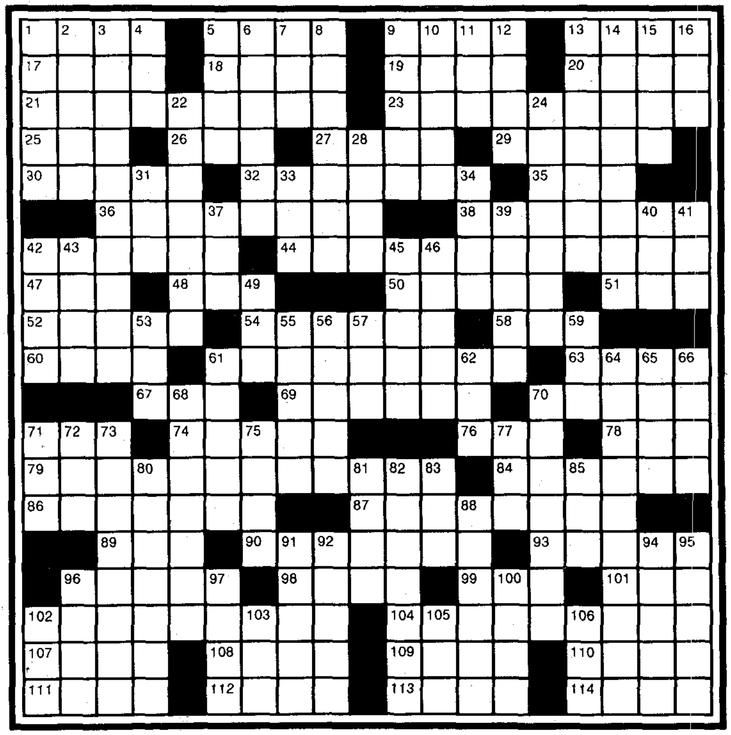
'EDWARDIAN OPUS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Harold of the comics
5 The Main —— (Broadway)
9 Primitive water transport
13 Creator of Dogpatch
17 Arrow poison
18 First name in whodunits
19 Saragossa's river
20 Paella pot
21 U.S. composer Edward
23 Vaudevillian Eddie
25 Australian bird
26 Hostelry
27 Destructive kind of rain
29 First symptoms
30 Before cast, on the airwaves
32 Signifies
35 Storage receptacle
36 Schooner sight
38 Furthest orbital points
42 Relative of the rose
44 Senator Edward
47 Fleming or McKellen
48 Baden-Baden, e.g.
50 Remainder, in Rheims
51 Edward VIII, to George V
52 Snug
54 Positively charged ion
58 Wood-shaping tool
60 Joy Adamson's lioness
61 Eddy
63 Author Wister
67 Speedometer info
69 Concerns oneself with
70 Cagney role
71 Kind of drum or ring
74 Jockeys' controls
76 In favor of
78 "—— Gotta Be Me"
79 King Edward
84 Mother's side of the family
86 Tapioca plants: var.
87 Manicure need
89 Numero of coins in the fountain
90 Be a spectator
93 "—— to the Moon," 1962 song
96 Liverpudlian's truck
98 Polygraph revelations
99 Originally known as
101 Jack Sprat's no-no
102 Religionist Eddy
104 New Yorker Edward
107 Buttery substance
108 Queue
109 "Gloomy —— author's prospects"
110 Woody Guthrie's boy
111 Threadbare
112 Byrnes and Roush
113 Highlands loch
114 Caesar's bad day

Down

1 Multiplied by
2 As a friend: Fr.
3 Poet Edward
4 Nickname for Edward
5 Stitched
6 Leanings
7 Right-angle shape
8 Ashley's wife
9 Fix over a ship
10 Living quarters
11 Use a wok
12 W.W. II Japanese leader
13 Entrust
14 Receivers of property deeds
15 Conspire
16 Golf norm
22 Most greasy
24 Not filleted
28 Word on a faucet
31 Former Mideast monogram
33 Slake the appetite
34 Director of "Mame"
37 Forty winks
39 Flower feature
40 Ancient name for Tokyo
41 Thesaurus entry: abbr.
42 Locale
43 Item for Jack and Jill
45 Globules
46 "Forsake —— my law": Bible
49 Berliner's cry of woe
53 Sandwich meat
55 Laon's department
56 Lock of hair
57 —— -de-France
59 Bronx attraction
61 "—— man bites a dog . . ."
62 Alley ——
64 Pitcher Edward
65 Roof projection
66 Directional abbrs.
68 Saying
70 Evergreen
71 Kin of et al.
72 Finder's exclamation
73 Art-museum employee
75 Should that be the case
77 Source bk.
80 Have a tantrum
81 Partner of snick
82 Regatta participant
83 "6 Rms —— Vu"
85 Every bit
88 Lotte's family
91 Amalgamate
92 Progenitors
94 Twin crystal
95 Cultural characteristics
96 French composer Edouard
97 Home of the Whiffenpoofs
100 Ages and ages
102 Even the lawn
103 Glove leather
105 Edvard Grieg character
106 Chiang —— -shek



Solutions to last week's puzzles appear on page 128.

IMPORTED FROM ENGLAND
BOMBAY
DISTILLED LONDON
DRY GIN
86 Proof 750ml
PRODUCT OF ENGLAND
CARILLON IMPORTERS LTD.
BOMBAY
IMPORTED ENGLISH GIN
DISTILLED AND BOTTLED IN ENGLAND

The 1984 Bombay Gin "Play to Win" Contest. Play to win a new Jaguar XJ-S and other elegant (and terribly British) prizes.

GRAND PRIZE:	1984 Jaguar XJ-S
3 SECOND PRIZES:	Ten-day trip for two to England including five-day crossing on the Queen Elizabeth II, five days sightseeing in London, $1,000 in spending money, hotel accommodations and airline tickets home.
25 THIRD PRIZES:	LeRoy Neiman Winners, full-color 250 page volume, a compendium of Neiman's work in sports during the last three decades.

Here's How To Enter:

1. ON AN OFFICIAL ENTRY FORM, hand print your name, address, telephone number, and name two (2) "Round-the-World" Bombay Gin drinks indicated on the side label of any size Bombay Dry Gin bottle.
2. IMPORTANT: All entries must be on official entry forms only (no facsimiles or copies will be honored). For each additional entry form you wish, send a SEPARATE, self-addressed, stamped envelope to: Bombay Gin Requests, P.O. Box 4071R, Blair, NE 68009. Limit one request per envelope. Requests must be received by September 9, 1984. Residents of Washington need not affix postage to their self-addressed envelopes. A complete list of "Round-the-World" Bombay Gin drinks will accompany any request for an official entry form.
3. Mail your entry in a hand-addressed envelope no larger than 4⅛" x 9½" (#10 envelope) to: Bombay Gin "Play to Win" Contest, P.O. Box 4088E, Blair, NE 68009. Enter as often as you wish; each entry must be mailed SEPARATELY. Entries must be received by September 30, 1984.
4. Winners will be determined in a random drawing from among all entries received. In order to be eligible for a prize, the entry must be completed correctly. Drawings are under the supervision of the D. L. BLAIR CORPORATION, an independent judging organization whose decisions are final. The odds of winning will be determined by the number of correctly answered entries received. All prizes will be awarded.
5. This contest is open to residents of the U.S. of legal drinking age in their state at time of entry. Employees of Carillon Importers, Ltd., its distributors, retailers, advertising and promotion agencies and the families of each ARE NOT ELIGIBLE. Contest void in OH,OK, TX and AL, and wherever prohibited by law. Limit one prize per family. No substitution of prizes permitted. All federal, state and local laws and regulations apply. All applicable taxes are the responsibility of the prize winners.
6. Prize winners may be obligated to sign and return an affidavit of eligibility within 30 days of notification. In the event of non-compliance within this time period, alternate winners will be selected. Any prizes returned to the sponsor or to the D. L. BLAIR CORPORATION as undeliverable will be awarded to alternate winners. Travel prizes will be subject to availability and must be completed within a year of notification.
7. For a list of prize winners, send a SEPARATE stamped, self-addressed envelope to: Bombay Gin Winners List, P.O. Box 4087W, Blair, NE 68009.

Bombay Gin "Play to Win" Contest
P.O. Box 4088E
Blair, NE 68009

NAME____________________ AGE________

ADDRESS____________________________

CITY______________ STATE____ ZIP________

Name two (2) "Round-the-World" Bombay Gin drinks:

1.______________________________

2.______________________________

By returning this form I certify that I am of legal drinking age in the state in which I reside.

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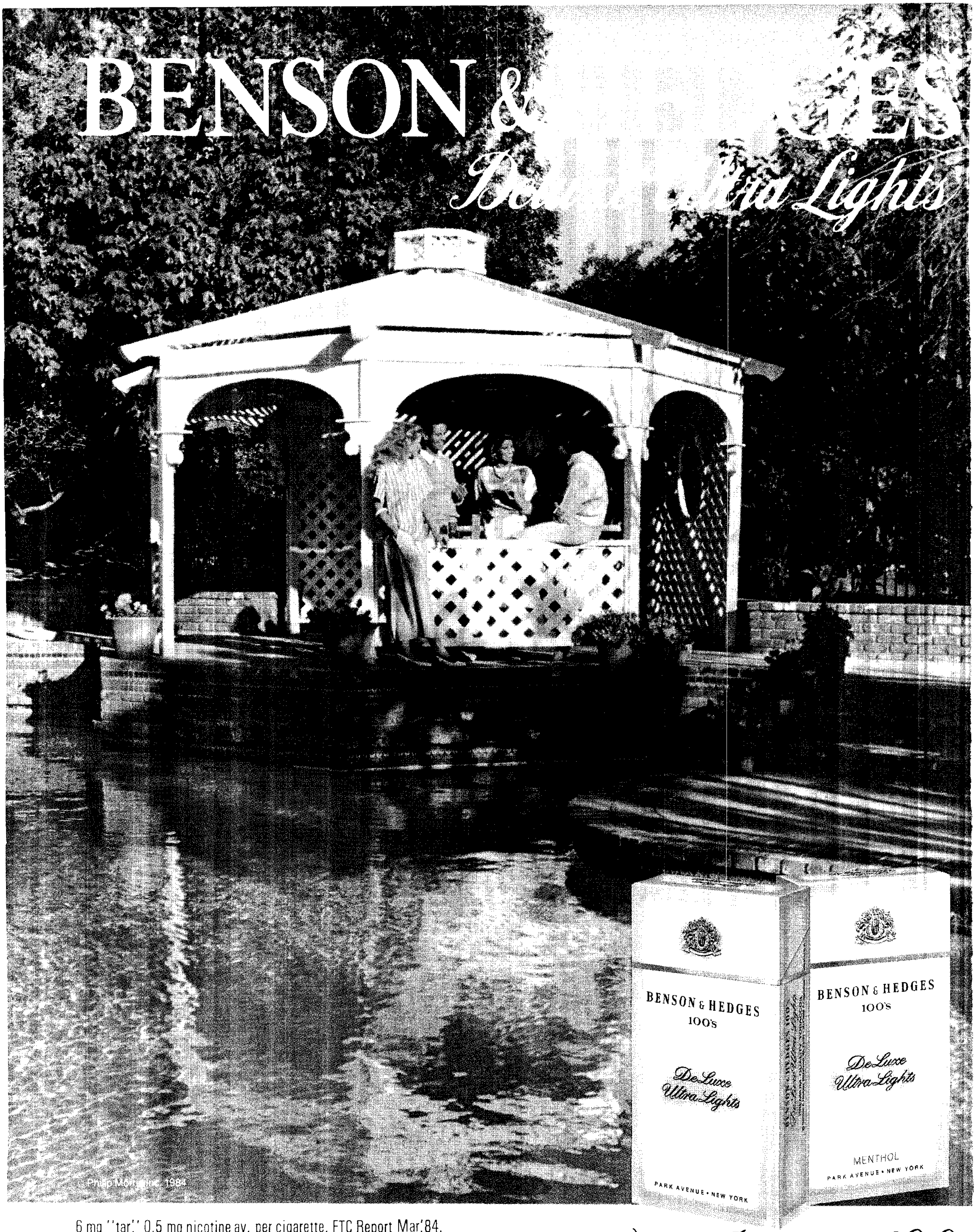
NM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6 mg "tar," 0.5 mg nicotine av. per cigarette, FTC Report Mar.'84.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

The Deluxe 100.

Regular and Menthol.